UNIVERSITY OF TORONTO

FACULTY OF MUSIC

1993 ✂ 1994 CALENDAR

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Important Telephone Numbers at the Faculty of Music

General Enquiries, Room 145	978-3750
Undergraduate Admissions *Laurel Ann Finn,* Room 143	978-3741
Graduate Admissions *Lois Stouffer,* Room 145	978-5772
Opera Admissions *Tina Orton,* Room 107	978-3746
Registrar *Ellen Cotton,* Room 143	978-3740
Fax	978-5771

PREFACE

Music has been a part of the University of Toronto for more than a hundred and forty years. The first Bachelor of Music degree was granted in 1846 and the present Faculty of Music was established in 1918, the first faculty at a Canadian university for the scholarly and professional study of music. Over the years our graduates have come to occupy important positions in virtually every major musical organization in Canada and throughout the world from Berlin to Hong Kong, from Cleveland to Auckland.

The Edward Johnson Building, home of the Faculty of Music, is located on the main campus of the University of Toronto in midtown Toronto, on a subway line, and close to the city's libraries, concert halls, galleries, museums and theatres. The music library is the major research music collection in Canada and includes a vast collection of sound recordings in the Sniderman Recording Archives. The MacMillan Theatre is a fully equipped opera house; Walter Hall is one of the city's major chamber music halls. But a music school finally depends on the people in it, and the staff of the Faculty of Music is made up of the finest scholars, composers and performers with outstanding reputations in Canada and abroad.

With only about 400 undergraduate students, we remain a relatively small school, one where there can be close association among students and between students and teachers. At the same time we are large enough to offer an extraordinary variety of opportunities for learning and for experiencing all kinds of music. There is not a day without a lecture, seminar, masterclass or performance of special note; our chamber ensembles, orchestra, baroque orchestra, contemporary music ensemble, opera program, concert band, wind symphony, jazz ensembles, chamber singers, symphony chorus, women's chorus and university chorus provide all students with the practical opportunities both to perform and to hear a vast range of musical repertoire as part of their studies within the Edward Johnson Building. And outside our building students have access to the entire intellectual resources of the University of Toronto, and the brilliant international concert life of the city of Toronto.

Whether your interest is to be a composer, a scholar, a performer or a teacher, this Calendar will provide all the basic information about our programs, entrance requirements, scholarships and teaching staff. Should you have further questions, please write to the Admissions Office, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. We will be happy to hear from you.

DEANS OF THE FACULTY OF MUSIC

1918 – 1927	Augustus S Vogt
1927 – 1952	Sir Ernest MacMillan
1952 – 1968	Arnold Walter (Director)
1953 – 1970	Boyd Neel (Dean)
1970 – 1977	John Beckwith
1977 – 1984	Gustav Ciamaga
1984 – 1990	Carl Morey
1990 –	Paul Pedersen

IMPORTANT INFORMATION

Changes in Programs of Study
Programs of study listed and described in the Calendar are available for the years to which the Calendar applies. They may not necessarily be available in later years. If the University or Faculty must change the content of programs of study or withdraw them, reasonable advance notice and alternative instruction will be given. The University, however, will not be liable for any loss, damages, or other expenses that such changes might cause.

Changes in Courses
For each program of study offered by the University through the Faculty of Music, the courses necessary to complete the minimum requirements of the program will be made available annually. We must, however, reserve the right otherwise to change the content of courses, instructors and instructional assignments, enrolment limitations, prerequisites and co-requisites, grading policies and timetables without prior notice.

Changes in Regulations and Policies
The University has several policies that are approved by the Governing Council which apply to all students. Each student must become familiar with the policies. The University will assume that he or she has done so. The rules and regulations of the Faculty of Music are printed in this Calendar. Applicable University policies are either published here in full, or in a condensed version, or are listed. In applying to the Faculty of Music the student assumes certain responsibilities to the University and the Faculty and, if admitted and registered, shall be subject to the rules, regulations and policies cited in the Calendar.

Calendar Limitations
The University makes every reasonable effort to plan and control enrolment to ensure that all of our students are qualified to complete the programs to which they are admitted, and to strike a practicable balance between enrolment and available instructional resources. Sometimes such a balance cannot be struck and the number of qualified students exceeds the instructional resources that we can reasonably make available while at the same time maintaining the quality of instruction. In such cases, we must reserve the right to limit enrolment in the programs, courses or sections listed in the Calendar, and to withdraw courses or sections for which enrolment or resources are insufficient.

Copyright in Course Lectures
Students wishing to tape-record, photograph, video-record or otherwise reproduce lecture presentations, course notes or similar materials provided by instructors, must obtain the instructor's written consent beforehand. Otherwise, all such reproduction is an infringement of copyright and is absolutely prohibited. In the case of private use by physically disabled students, the instructor's consent will not be unreasonably withheld.

Student Number
Each student at the University is assigned a unique and confidential identification number, access to which is strictly controlled through the Policy on Access to Student Records. The University assumes and expects that students will protect the confidentiality of their student number.

Tuition and Incidental Fees
The University reserves the right to alter the fees and other charges described in this Calendar

Sessional Dates
All students should refer to the list of Sessional dates to avoid incurring academic or financial penalties

SCHEDULE OF DATES

	1993	
30	July	**Deadline** – Last day for former students not registered in 1992-93 to request permission to re-enrol
1–3	Sept	Registration – All undergraduate programs
6	Sept	Labour Day – University closed
7–8	Sept	Registration – All undergraduate programs continues: course selection, placement tests, auditions
13	Sept	Classes begin – Undergraduate programs
15	Sept	Opera Division – Registration
16–17	Sept	Opera Division – Auditions, counselling
17	Sept	Welcome and Reception – Students, Faculty, Staff: 4 pm
20	Sept	Opera Division – Classes begin
24	Sept	**Deadline** – Last day to add A, F, H and Y courses
28	Sept	Faculty Council Meeting: 12:10pm, Room 330
5	Oct	Divisional Meeting – History and Culture: 12:10pm
11	Oct	Thanksgiving Day – University closed
12	Oct	Divisional Meeting – Music Education Staff: 12:10pm
19	Oct	Divisional Meetings – Theory and Composition and Performance Staff: 12:10pm
26	Oct	Faculty Council Meeting: 12:10pm, Room 330
29	Oct	**Deadline** – Bursary applications
5	Nov	**Deadline** – Last day to drop F, A courses without academic penalty
9	Nov	Curriculum Committee Meeting: 12:10 pm
23	Nov	Faculty Council Meeting: 12:10 pm
10	Dec	Classes end - all programs. All term work in A and F courses must be submitted by this date
13–24	Dec	Examinations, term tests – undergraduate programs
	1994	
3	Jan	Classes begin – all programs
14	Jan	**Deadline** – Last day to add S, B courses
18	Jan	Divisional Meeting – History and Culture: 12:10pm
25	Jan	Faculty Council Meeting: 12:10pm, Room 330
1	Feb	Divisional Meeting – Music Education: 12:30pm
8	Feb	Divisional Meetings – Theory and Composition and Performance: 12:10pm
11	Feb	**Deadline** – Last day to withdraw from the Faculty; last day to drop H, Y, B, and S courses without academic penalty
14–18	Feb	Reading Week – No classes, undergraduate programs
22	Feb	Faculty Council Meeting: 12:10pm, Room 330
1	Mar	**Deadline** – Applications for admission to 1994-95 undergraduate programs
12	Mar	Opera Division – End of Winter Term
14–18	Mar	Opera Division – Winter Break
22	Mar	Faculty Council Meeting: 12:10 pm, Room 330
1	Apr	Good Friday – University closed
8	Apr	End of term – undergraduate programs. All term work in B, H, S and Y courses must be submitted by this date
11–15	Apr	Study Period
18	Apr	Final Examinations begin – undergraduate programs
6	May	Last day of Final Examination period
7	May	Opera Division – End of Spring Term
26	May	Faculty Council Meeting: 12.10 pm, Room 330

FACULTY OF MUSIC STAFF DIRECTORY

ADMINISTRATIVE OFFICERS OF THE FACULTY OF MUSIC

Dean

Professor Paul Pedersen, M.MUS., PH.D. (Toronto)

Associate Dean

Professor Ronald Chandler, M.M.E. (Indiana) *Performance, Opera, Music Education*

Graduate Chair

Professor Patricia Shand MUS.M. (Toronto) ED.D. (Illinois, Urbana-Champaign)

Coordinators

Arts & Science: Professor Gregory Johnston
History & Culture: Professor Carl Morey
Music Education: Professor David Elliott
Opera: Michael Albano, Nancy Hermiston
Performance: Professor Ronald Chandler
Theory & Composition: John Kruspe

FACULTY

Professors Emeriti

John Beckwith CM, M.MUS., MUS.DOC.
Melvin Berman M.M. (Hartford)
Lorand Fenyves
Doreen Hall ART.DIP., LIC.DIP. (TCM)
Talivaldis Kenins B.LITT.
Oskar Morawetz O.ONT., MUS.DOC.
Harvey Olnick M.A.
Vladimir Orloff B.A. (Lenin State Univ. Minsk) M.A. (Bucharest)
Robert Rosevear M.M.
Ezra Schabas M.A.
Pierre Souvairan ART.DIP. (Landeskons. Leipzig)
John Weinzweig OC, MUS.M., MUS.DOC.

HISTORY & CULTURE OF MUSIC

William Bowen M.A., PH.D. (Toronto) *Assistant Professor*
Caryl Clark M.A., PH.D. (Cornell) *Assistant Professor*
Robert Falck M.F.A., PH.D. (Brandeis) *Professor*
*Andrew Hughes M.A., D.PHIL. (Oxon) *Professor*
Gregory Johnston M.A., PH.D. (UBC) *Assistant Professor & Arts & Science Coordinator*
Gaynor G Jones M.A., PH.D. (Cornell) *Associate Professor*
James Kippen PH.D. (Belfast) *Assistant Professor*
*Maria Rika Maniates M.A., PH.D. (Columbia) *Professor*
*Timothy J McGee M.A. (Connecticut) PH.D. (Pittsburgh) *Professor*
Carl Morey M.M., PH.D. (Indiana) *Professor & Divisional Coordinator, Jean A. Chalmers Chair in Canadian Music*
Mary Ann Parker M.M. (S. Illinois-Carbondale), PH.D. (Rochester) *Associate Professor*

MUSIC EDUCATION

*Lee R. Bartel L.MUS. (Western Board) M.ED. (Manitoba) PH.D. (Illinois, Urbana-Champaign) *Assistant Professor*
John Brownell B.F.A. *Instructor*
Pandora Bryce MUS.M. (Toronto) *Instructor*
Sarah Jane Burton B.A. *Instructor*
Ronald Chandler M.M.E. (Indiana) *Professor & Associate Dean*
Lori-Anne Dolloff LTCL, MUS.M. (Toronto) *Instructor*
David J Elliott MUS.M. (Toronto) PH.D. (Case Western) *Professor & Divisional Coordinator*
Donald Englert *Instructor*
John Gowen MUS.BAC. (Toronto) *Instructor; Double Bass TS*
Harcus Hennigar MUS.BAC. (Toronto) DIP. (Janacek Acad, Czechoslovakia) DIP. (Leningrad Acad. USSR) *Instructor; Horn, TS*
Phil Nimmons B.A. (UBC) *Adjunct Professor*

*on leave 1993- 94

Doreen Rao MUS.M., PH.D. (Northwestern)
Assistant Professor
Jeffrey Reynolds MUS.M. *Instructor*
Patricia Shand MUS.M. (Toronto) ED.D. (Illinois, Urbana-Champaign) *Professor & Graduate Chair*
Alan Stellings MUS.BAC., MUS.M. (Toronto)
Instructor
Cameron Walter MUS.M. (Toronto) *Instructor*
Donald Wasilenko *Instructor*
Lesley Young MUS.BAC. (Toronto)
Instructor; Oboe & English Horn, Nat'l Ballet of Canada, COC, Esprit

MUSICAL THEORY & COMPOSITION

Walter Buczynski *Professor*
Chan Ka Nin M.MUS., D.MUS. (Indiana)
Assistant Professor
*Gustav Ciamaga M.F.A. (Brandeis) *Professor*
John Hawkins M.M.A. (McGill) *Professor*
Derek Holman D.MUS. (London) FRAM, FRCO, FRSCM, FRCCO *Professor*
Lothar Klein M.S. (Columbia) PH.D. (Minnesota) *Professor*
John Kruspe MUS.BAC. *Senior Tutor & Divisional Coordinator*
Larysa Kuzmenko MUS.BAC. (Toronto) *Instructor*
Edward Laufer M.F.A. (Princeton) MUS.M. (Toronto), *Professor*
Reginald Miller MUS.M. (Toronto) *Instructor*
David Passmore MUS.M. (Toronto) LTCL (Trinity College London) *Instructor*
Dennis Patrick M.MUS (Toronto) *Senior Tutor*
Paul Pedersen M.MUS., PH.D. (Toronto)
Professor & Dean
Alexander Rapoport MUS.DOC. (Toronto)
Instructor
Heather Spry MUS.M. (Toronto) FRCCO
Instructor
*William Wright M.DIV. (Tor. School of Theology) FRCCO *Senior Tutor*

OPERA

Coordinators
Michael Albano, *Senior Tutor*
Nancy Hermiston MUS.BAC., DIP.OP. (Toronto)
Musical Director & Associate Professor
*James Fraser-Craig
Acting Musical Director 1993-94
Michael Evans M.A. *Senior Tutor*

Musical Staff
Rachel Andrist M.MUS. (St. Louis Cons.)
Coach
Stephen Ralls M.A. (Oxon), L.R.A.M.,
Instructor, Coach
Sabatino Vacca *Apprentice Coach*
Robin Wheeler *Apprentice Coach*
Stage Directors
Michael Albano
Nancy Hermiston MUS.BAC., DIP.OP. (Toronto)
Director of Theatre Operations
Fred Perruzza
Language Instructors
Mark Morash (Italian)
Greta Kraus (German)
Rosemarie Landry (French)
Instructors
Kay Aoyama (Fencing)
Sarah Jane Burton B.A. (Movement)
Kelly McEvenue (Alexander Technique)
Martha Gleeson (Makeup)

PERFORMANCE

Accordion
Joseph Macerollo M.A. (Toronto)
Adjunct Associate Professor

Conducting
Pierre Hétu *Associate Professor*
Doreen Rao MUS.M. PH.D. (Northwestern)
Assistant Professor; Director of Choral Programs

Guitar
Eli Kassner *Adjunct Professor*
Norbert Kraft *Adjunct Associate Professor*

Harp
Judy Loman ART.DIP.PERF. (Curtis)
Adjunct Professor; Principal Harp TS

Historical Performance
John Abberger *baroque oboe, ensembles; Tafelmusik*
Douglas Bodle *harpsichord*
Mary Enid Haines M.MUS. (Toronto) DIP. (Early Mus. Centre, London) *voice, ensembles; Soprano, Musick Fyne*
Sergei Istomin *viola da gamba; Tafelmusik*
Jeanne Lamon *baroque violin; Music Director, Tafelmusik Baroque Orchestra*
Alison Mackay *viola da gamba, violone; Tafelmusik*
Christina Mahler *baroque cello; Tafelmusik*
Kevin Mallon, *baroque violin; Director U of T Baroque Orchestra; Tafelmusik*
Michael McCraw *baroque bassoon, recorder, ensembles; Tafelmusik*

* on leave 1993-94

Terry McKenna *lute, theorbo; Toronto Consort*
Charlotte Nediger *harpsichord; Tafelmusik*
Hugh Orr *recorder*
Elissa Poole *baroque and classical flute; Tafelmusik*
Ivars Taurins *baroque viola; Tafelmusik*
Colin Tilney *harpsichord*

Jazz

Phil Nimmons B.A. (UBC) *Adjunct Professor; Director Emeritus*
Paul Read MUS.BAC., B.ED., MUS.M. (Toronto) *Associate Professor; Director of Jazz Studies*
John Chalmers *vocal jazz ensemble*
Alex Dean *saxophone, improvisation, ensembles*
Brian Dickinson *piano, theory, ear training*
Barry Elmes *drums, ensembles*
Jerry Johnson *trombone, ear training, ensembles*
Lorne Lofsky *guitar*
Jim McGrath *theory, composition*
Kevin Turcotte *trumpet, ensembles*
Carol Welsman *voice*
Gary Williamson *piano*
David Young *bass*

Organ

Douglas Bodle *Instructor*
John Tuttle B.MUS. (Curtis) FAGO, FRCO, FRCCO *Adjunct Associate Professor; University Organist*
*William Wright M.DIV. (Tor. School of Theology) FRCCO *Senior Tutor*

ORCHESTRA–BRASS

Horn

Harcus Hennigar MUS.BAC. (Toronto) *Instructor*
James Sommerville *Instructor; Principal COC*
Eugene Rittich ART.DIP.PERF. (Curtis) *Adjunct Professor*
Joan Watson B.MUS.PERF. (U Victoria) *Instructor; Assoc Principal TS*

Trumpet

*Stephen Chenette M.F.A. (Minnesota) *Professor*
Jeffrey Reynolds M.MUS. *Instructor*
James Spragg *Instructor; COC*
Barton Woomert *Instructor; TS*

Trombone & Euphonium

Murray Crewe *Instructor; TS*
Frank Harmantas M.M.PERF. *Adjunct Professor; Assoc Principal TS*

* on leave 1993-94

Gordon Sweeney ART.DIP.PERF. (Curtis) *Adjunct Professor; Principal TS*
Cameron Walter MUS.M. (Toronto) *Instructor*

Tuba

Mark Tetreault *Instructor; TS*

ORCHESTRA-STRINGS

Violin & Viola

Joan Barrett *Instructor*
Lorand Fenyves *Professor Emeritus*
Jacques Israelievitch *Adjunct Professor; Concertmaster TS*
Gerard Kantarjian *Instructor*
Jascha Milkis PH.D. (Odessa Acad. Music) *Adjunct Professor; (2nd Concertmaster) TS*
Rennie Regehr *Instructor, Viola*
Leo Wigdorchik *Adjunct Professor*
*David Zafer *Professor*

Cello

Bryan Epperson *Instructor; COC*
Daniel Domb ART.DIP., M.SC. (Julliard) *Adjunct Professor; Principal TS*
Vladimir Orloff B.A. (Lenin State Univ. Minsk) M.A. (Bucharest) *Professor Emeritus*

Double Bass

John Gowen MUS.BAC. (Toronto) *Instructor; Double Bass TS*
Thomas Monohan *Adjunct Professor; TS*

ORCHESTRA-WOODWINDS

Flute

Peg Albrecht *Instructor*
Amy Hamilton *Coach*
Virginia Markson *Instructor; TS*
Margot Onadera *Instructor*
Nora Shulman *Adjunct Associate Professor; TS*
Suzanne Shulman *Instructor*
Douglas Stewart *Adjunct Associate Professor; COC*

Oboe

Keith Atkinson *Instructor; Associate Principal TS*
Melvin Berman M.M. (Hartford) *Professor Emeritus; Principal COC*
Richard Dorsey *Instructor; Principal TS*
Clare Schöltz *Instructor*
Lesley Young MUS.BAC. (Toronto) *Instructor; Oboe & English Horn, Nat'l. Ballet of Canada, COC, Esprit*

Clarinet

David Bourque MUS.BAC., ART.DIP. (Toronto), *Adjunct Assistant Professor; TS*

* on leave 1993-94

Ronald E Chandler M.M.E. (Indiana)
Professor, Associate Dean & Divisional Coordinator
Thomas Dowling *Instructor*
Avrahm Galper MUS.BAC. *Adjunct Professor*
Stanley McCartney *Adjunct Professor; COC*
Ameene Shishakly *Instructor*
Joaquin Valdepeñas M.M. (Yale) *Adjunct Professor; Solo Clarinet•TS, Amici*

Bassoon
Fraser Jackson *Instructor; TS*
Nadina Jackson *Instructor*
Kathleen McLean ART.DIP.PERF. (Curtis) *Instructor; TS*
Michael Sweeney M.M. (State University of New York at Stony Brook) *Instructor; TS*

Saxophone
Donald Englert *Instructor*
David Tanner MUS.BAC., MUS.M. *Instructor; TS*

PERCUSSION
Robin Engelman *Instructor; Nexus*
Russell Hartenberger M.MUS. (Cath. Univ.) PH.D. (Wesleyan) *Assistant Professor; Nexus*

PIANO
William Aide B.S. (Juilliard), ARCT, LRCT, *Professor*
Robert D'Aoust *Instructor*
Boris Berlin DIP. (Geneve Cons.) *Instructor*
Helena Bowkun ARCT *Instructor*
Marina Geringas DIP. (Latvian State Cons), M.MUS. (Moscow S.U.) *Instructor*
Marek Jablonski *Adjunct Professor*
Mildred Kenton *Instructor*
Leslie Kinton MUS.BAC.PERF. (Toronto) *Instructor*
John Kruspe MUS.BAC. *Senior Tutor*
Antonin Kubalek *Instructor*
Irena Kugucheva MUS.DOC *Instructor*
Larysa Kuzmenko *Instructor*
Janet Lopinski *Instructor*
Boris Lysenko MUS.DOC. (Leningrad Cons) *Adjunct Professor*
Andrew Markow *Adjunct Associate Professor*
George McElroy *Instructor*
Lynda Metelsky *Instructor*
Earle Moss *Instructor*
Marietta Orlov M.A.PERF. *Adjunct Associate Professor*
Patricia Parr ART.DIP.PERF. (Curtis) *Senior Tutor; Amici*
Clifford Poole *Instructor*
Dagmar Rydlo *Instructor*
David Smith *Instructor*
Tanya Tkachenko *Instructor*
Boyanna Toyich MUS.BAC., ARCT *Instructor*

VOICE
Henriette Asch *Instructor*
Peter Barnes B.ED. (Manitoba) DIP.OP.PERF. (Toronto) *Instructor*
Jo-Anne Bentley M.M.A. (Musicology) M.M.A. (Voice Performance) (McGill) *Instructor*
Lynn Blaser B.A. (York) DIP.OP.PERF. (Toronto) *Instructor*
Douglas Bodle *Instructor; Oratorio*
Patricia Kern *Adjunct Professor*
Greta Kraus OC *Adjunct Professor; Lieder*
Rosemarie Landry OC *Adjunct Professor; French Diction*
Che Anne Loewen M.M. *Instructor*; L.P.A. *Vocal Accompaniment, Lyric English*
Jean MacPhail *Adjunct Associate Professor*
Lois Marshall CC, *Adjunct Professor*
Lois McDonall *Instructor*
Mary Morrison OC, ART.DIP. *Adjunct Professor, Head-Vocal Studies*
William Neill M.MUS. *Instructor*
Gary Relyea, *Instructor*
Helen Simmie LTCM *Adjunct Professor*

FACULTY OF MUSIC ENSEMBLES
Contemporary Music Ensembles
Conductor Gary Kulesha
Historical Performance Ensembles
Director Gregory Johnston
Asst Director Mary Enid Haines
University of Toronto Chamber Orchestra
Conductor David Zafer
University of Toronto Concert Band
Conductor Stephen Chenette
University of Toronto Guitar Orchestra
Director Eli Kassner
University of Toronto Jazz Ensemble
Conductors Phil Nimmons, Paul Read
University of Toronto Jazz Choir
Conductor John Chalmers
University of Toronto MacMillan Singers
Conductor Doreen Rao
University Percussion Ensemble
Conductor Robin Engelman
University Chorus
Conductor James Pinhorn MUS.BAC. (Toronto)
University Symphony Chorus
Conductor Doreen Rao
University of Toronto Symphony Orchestra
Conductor Pierre Hétu

University of Toronto Wind Symphony
Conductor Stephen Chenette
University Women's Chorus
Conductor Ann Cooper Gay B.A. (Austin College) DIP.OP.PERF. (Toronto)

FACULTY OF MUSIC LIBRARY
Kathleen McMorrow, B.A., B.L.S. (Toronto) *Librarian*
Suzanne Meyers Sawa, B.MUS. (Wittenberg), M.A., M.L.S. (Toronto) *Assistant Librarian*
Sniderman Recordings Archive
James Creighton, B.A. (UBC) *Archivist*
John Fodi B.A., M.MUS., M.L.S. (Toronto) *Cataloguer*
Library Technical Staff
Elizabeth Fodi
Marsha Goold B.MUS. (McGill)
Christopher Grounds
David James B.MUS. (Toronto)
Sheldon Kraicer B.A. (Yale)
Jay Lambie MUS.BAC.PERF. (Toronto)
Jan MacLean B.A. (Toronto) *Circulation Supervisor*
Joanne Potma
Melanie Varcabet
Karen Wiseman B.A., M.L.S. (Toronto) *Performance Collection*

ADMINISTRATIVE STAFF
Margaret Bergin *Space Coordinator*
Michael Bryant *Secretary, Office of the Registrar*
Chris Brooks *Technical Assistant, MT*
Ellen Cotton *Registrar*
Laurel Ann Finn B.A. (Toronto) *Admissions Officer*
James Fulton *Production Assistant, MT*
Marnie Hare *Concert & Office Manager*
Joe Lesniak *Building Manager*
William Mackrell *Manager/Technician Keyboard Instruments*
Christa Küntzel Marvy *Business Officer & Administrative Assistant, Office of the Dean*
Diane Matias *Receptionist*
Evelyn McGrath *Program Assistant*
Tina Orton *Administrative Assistant, Office of the Associate Dean, Opera, Performance & Music Education*
Fred Perruzza *Director of Theatre Operations*
Lois Skillen *Administrative Assistant, Office of the Associate Dean, Opera, Performance & Music Education*
Helen Sobolewski *Secretary, Office of the Registrar*
Lois Stouffer *Administrative Assistant, Graduate Department*
Rosemary Thackray B.A. (U Victoria) *Publicity Assistant*

INSTITUTE FOR CANADIAN MUSIC
Director Carl Morey
Jean A. Chalmers Chair in Canadian Music

CANADIAN MUSIC EDUCATION RESEARCH CENTRE
Director Lee Bartel

FLORENCE (MOON) & HERMAN BRIEGEL TRUST FUND
Established in 1986 by Mr James Briegel to support special activities in the Faculty of Music.

1992-93 - *Master Classes*
* Pierre-Laurent Aimard, piano
Shmuel Ashkenasi, violin
Jeanne Baxtresser, flute
James Campbell, clarinet
John Cerminaro, horn
* Cherubini Quartet, strings
* Cleveland Quartet, strings
John Delancie, oboe
* Misha Dichter, piano
Vinko Globokar, trombone
Marty Hackleman, horn
Robert Mover, jazz improvisation
* David Owen Norris, piano
* Arthur Ozolins, piano
* John Kimura Parker, piano
* Prazak Quartet, strings
Kim Scholes, cello
* Shanghai Quartet, strings
* Joel Smirnoff, violin
Peter Sullivan, trombone
* Tokyo Quartet, strings
Fou Ts'ong, piano
* Ysaye Quartet, strings

* In cooperation with *Music Toronto*

WILMA & CLIFFORD SMITH VISITOR IN MUSIC
1986 Jon Vickers, CC, D.LITT
1987 Sir Michael Tippett, O.M.
1988 Claude Frank
1990 John Poole
1991 Richard Bradshaw
1992 Jeanne Lamon
1993 Jean Sinor

ADMISSION INFORMATION

Students wishing to enrol in the Faculty of Music must be academically admissible to the University of Toronto, and are required to apply for formal admission to the University.

Musical admissibility is assessed by the Faculty of Music on the basis of an interview/audition. Before an interview/audition is arranged, the Faculty of Music Admissions Office must receive the completed Music Questionnaire. Deadline for return of the Questionnaire is March 1 (for the following September).

CONTACT

Music Information and Questionnaire
Admissions Office
Faculty of Music
University of Toronto
Toronto, Ontario M5S 1A1
416/978-3741
FAX 416/978-5771

Official University of Toronto Application Forms/Academic and Residence Information
Office of Admissions
University of Toronto
315 Bloor Street West
Toronto, Ontario M5S 1A3
416/978-2190

ACADEMIC REQUIREMENTS

The University of Toronto reserves the right to determine whether or not credentials of degree-granting institutions in Ontario meet the standards for admission to University of Toronto programs.

1 Bachelor of Music Degree Program in Composition, Music Education, History & Culture, and Theory

Completion of a minimum of 30 credits for the Ontario Secondary School Diploma, with a minimum of 6 Ontario Academic Courses (OAC). One OAC must be English OAC I / anglais I or II, and one may be Music.

2 Bachelor of Music Degree Program in Performance, Artist Diploma, Licentiate Diploma

Completion of the Ontario Secondary School Diploma (a minimum of 30 credits). Five of these courses must be at the Grade 12 Advanced level (not including Music).

Ontario Academic Courses (OAC) are not required.

OUT-OF PROVINCE STUDENTS

Out-of-province students should contact the Faculty of Music Admissions Office for information about academic requirements.

ENGLISH REQUIREMENTS FOR FOREIGN APPLICANTS

In addition to satisfying the published academic requirements, candidates whose first language is not English and who have not studied in an English language school system for more than two full years, will be required to present proof of English facility by achieving appropriate standing on one of the following tests:

- Michigan English Language Assessment Battery (minimum score 90)
- Test of English as a Foreign Language (TOEFL) (minimum score 580)
- British Council English Language Testing Examination (overall Band of six with no Band less than five)
- Certificate or Proficiency in English Test (COPE Test) (minimum score - a total of 5 or above with no zero in any skill area and a score of no less than 2 in writing)

ADMISSION REQUIREMENTS FOR MATURE STUDENTS

Candidates who are at least twenty-one years of age and who have never completed Ontario Grade 13, or its equivalent, and who have resided in Ontario for at least one year as a Canadian citizen or permanent resident, may request consideration for admission as non-matriculants.

Proof of age is required. Also required is completion, with high standing, of at least one of the Pre-University courses offered by Woodsworth College, University of Toronto. Information about admission as a non-matriculant, and about the Pre-University courses, is available from the University of Toronto Admissions Office. (416/978-2190)

MUSICAL REQUIREMENTS

1 Degree Programs in Composition, History & Culture, Theory, Music Education
Major Performing Medium
All candidates are required to audition, demonstrating an acceptable level of performing ability. Candidates for this program should present repertoire that represents their highest technical and musical levels. Total performance time for the audition must be not less than 20 minutes, except for piano, organ and violin (35 minutes). ***Memorization is not required.***

2 Degree Programs in Performance/Artist Diploma Program
Major Performing Medium
All candidates are required to audition, with superior performing ability expected. Applicants for the Performance programs should prepare repertoire that exhibits an advanced command of the instrument or voice, appropriate to a program that is preparation for a professional performing career. Total performance time for audition repertoire must be not less that 25 minutes, except for piano, organ and violin (45 minutes). ***Memorization is required for piano, harpsichord and voice only.***

3 Licentiate Diploma Program – Piano only
A high level of playing ability is required, but the emphasis of the program is on teaching methods. Applicants for this program should prepare repertoire that exhibits the greatest command of the instrument, and is similar in level to the performance program. Total performance time for the audition material must be not less than 45 minutes. Memorization is required.

4 All Programs
Auditions are held throughout April; an earlier audition may be arranged. Audition programs must be approved by the Faculty of Music before an audition date will be assigned. All applicants must supply an accompanist. Applicants living more than 400 km (250 miles) from Toronto may submit a taped audition. A $40 non-refundable fee is levied for the application and audition procedure.
Interview (held with the audition)
Candidates are interviewed about their general musical knowledge and interests; brief tests on ear discrimination and theoretical skills will be conducted.
Theory All applicants are expected to have completed RCM Grade 2 Rudiments and RCM Grade 3 Harmony (or an acceptable equivalent). Candidates without these qualifications will write a Special Entrance Examination in Theory, set by the Faculty of Music.
Keyboard Proficiency is not an admission requirement for the Faculty of Music. However, students whose major instrument is not piano will find that piano skills at the level of Grade 6 (RCMT) or equivalent will assist them in their studies.

ADVANCED STANDING AND TRANSFER CREDIT

Advanced Standing in Applied Music is determined on the basis of the interview/audition.

Transfer Credit for work completed at another university will be assessed on the basis of individual course content, grade achieved and equivalency to courses relevant to the student's program in the Faculty of Music. Transfer Credit is not granted for Theory courses. Advanced standing tests are offered for first and second year theory. Requests for Transfer Credit should be submitted prior to registration, and no later than the end of the second week of classes, using the special form available from the Music Admissions Office. Detailed course descriptions, an official transcript and any other useful information should accompany the request.

DIPLOMA IN OPERATIC PERFORMANCE

See page 44

FEES

Tuition fees are established by the Governing Council of the University of Toronto and are set out in detail in the Schedule of Fees.

The two components of the annual fees are: Academic (including instruction and library), and Incidental Fees (including Athletics, Hart House, Health Service, and Student Organizations).

Additional fees may also be assessed to cover special services.

Fees are subject to change at any time by approval of the Governing Council.
The following information is intended only as a general guide and may be superseded by that in the Schedule of Fees, which should be consulted for accurate, detailed information.

Method of Payment Payment must be made in Canadian funds, payable to the University of Toronto. Payment may be made at any branch of the Canadian Imperial Bank of Commerce, Royal Bank, Toronto-Dominion Bank, Bank of Montreal, Bank of Nova Scotia, Canada Trust, National Bank of Canada or Hong Kong Bank of Canada. Consult the Schedule of Fees for specific details.

Payment Deadlines Fees are due prior to registration and may be paid in full, or a minimum payment consisting of 60% of academic fees and 100% of incidental fees can be made as indicated in the Schedule of Fees. All accounts must be paid in full by January 15th.

To avoid delays and long line-ups, students are advised to pay fees early - by mail or at a chartered bank.

Service Charges After September 15 all outstanding balances, regardless of the source of payment, are subject to a service charge of 1-1/2% per month (18% per annum) calculated on the 15th of each month until the account is paid in full.

Late Registration Fee An administrative fee of $35 will be levied for students registering after the last registration date published in this Calendar.

CURRENT FEES (1992-93)
Fees are subject to change at any time by approval of the Governing Council, University of Toronto

All Programs

Academic Fee	$1895.00
Campus services	195.65
Student Society fees	84.72
Total fee payable	$2175.37

Fees for Foreign Students
In accordance with the recommendations of the Government of Ontario, certain categories of students who are neither Canadian citizens nor permanent residents are charged special academic fees. In 1992-3 these were $7419.37. Refer to the Schedule of Fees for details.

Sanctions for Non-Payment of Fees Students who have not paid their accounts in full may not receive official statements of results, transcripts or diplomas, and may not re-register in the University until these accounts are paid.

Recognised University obligations include: tuition fees; academic and other incidental fees; residence fees and other residence charges; library fines; Bookstore accounts; loans made by colleges, faculties or the University; Health Service accounts; unreturned or damaged instruments, musical scores, materials and equipment; orders for the restitution of property or for the payment of damages and fines imposed under the authority of a divisional discipline policy.

MISCELLANEOUS FEES

Application/Audition Fee	$40.00*
Copies of Records	13.00
Copy of Exam	13.00*
Ensemble Music fee	35.00*
Exam Script	13.00*
Extra Calendar	4.00*
Instrument rental	75.00*
Letter of Confirmation	6.00*
Letter of Permission	30.00*
Locker/lock rental	25.00*
Opera Music Materials	50.00
Petition to re-read exam	13.00***
Petition to recalculate a grade	13.00***
Recital tape	15.00*
Special Examinations	30.00
Special Issue Keys	45.00**
Summer Practicing	95.00**
Transcripts	6.00

* = *non-refundable*
** = *$20 refundable key deposit*
*** = *refundable, if decision is in student's favour*

Materials fee may be charged for certain courses.

LIBRARY FINES

Lost books	$75.00
Lost bound serials	125.00
Lost unbound serials	75.00
Damaged books and serials	15.00
Overdue fines:	
Books and serials	0.50/day
Short-term loans books/serials	0.50/day
Short-term loans beyond 24 hrs	7.50/day
Reserved/Recall books/serials	2.00/day

Transcripts of Records

Copies of transcripts are issued only at the student's request. Requests should be submitted in writing, or in person, to Transcripts, Office of the Registrar, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Fees are $6.00 for the first copy, and $3.00 for additional copies issued at the same time. The fee must accompany the request. There is no charge for transcripts issued within the University. Transcripts are not issued for students who have outstanding financial obligations with the University.

STUDENT SERVICES

UNDERGRADUATE ASSOCIATION

The Undergraduate Association is the official undergraduate organization in the Faculty of Music. The object of the Association is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body in University activities, and to further goodwill among the members themselves."

Officers are elected annually, and these persons, along with appointed committee chairpersons, form the Executive Committee. Various standing committees are responsible for planning and coordinating a number of student functions.

The President of the Association is an ex-officio member of the Faculty Council, and the Association organizes the election of student members to Council. 978-6669

COUNSELLING, ADVICE AND HELP

Students may seek advice and help from many sources within the Faculty and the University. In the Faculty of Music the Associate Dean and Registrar are always willing to talk with students on any matter of concern: academic, emotional, financial, domestic or personal problems.

Students having difficulties with any course should not hesitate to bring this to the attention of the instructor. The Divisional Coordinators are also most interested in helping with academic problems. The **University of Toronto Student Health Service** offers a comprehensive range of medical assistance that includes counselling for emotional and psychiatric problems. This service is completely confidential and does not become part of a student's academic file. The Health Service is located in the **Koffler Student Services Centre, 214 College Street. (978-8030 Medical; 978-8070 Psychiatric.)** There is no charge to students for this Service.

Also in the Koffler Student Services Centre is the **Counselling & Learning Skills Service (978-7970)** where students may receive special counselling for personal and emotional matters. Trained counsellors will also help with "exam anxiety" and offer advice on learning skills.

Students are encouraged to seek help as soon as a problem becomes apparent. There may be a simple solution immediately available; it is always wise to act promptly.

SPECIAL SERVICES TO PERSONS WITH A DISABILITY

Special Services offers liaison with academic and administrative departments and off-campus agencies. The service provides advocacy and support for students with a wide range of hidden or obvious disabilities and health considerations and incorporates a learning disability division. Facilities include provision of adaptive devices and equipment, tutoring, notetaking and alternative exam conditions for those eligible, on-campus transportation where appropriate, access to computer labs, and personal and career counselling. The objective of the service is to facilitate the inclusion of students with special needs into all aspects of university life. Students are encouraged to discuss their individual needs with a member of the Special Services staff, and all discussions are confidential. Special Services also provides information and resource materials on health conditions and disability related issues.

The office is located at **214 College St., Toronto, Ontario. M5T 2Z9.** Liaison officers are available at Scarborough and Erindale Colleges.

For more information please call -
(416) 978-8060 (Voice) or (436) 978-1902 (TDD) or Fax # (416) 978-8246

CAREER CENTRE

The Career Centre, located in the Koffler Student Services Centre, provides career counselling and employment services to students and recent graduates. Counsellors are available to assist students in the investigation of careers,

clarification of goals and the development of employment-related skills, through workshops and individual appointments. The Career Resource Library is a valuable resource in the formulation of career plans and in the search for employment. It includes calendars for universities and colleges in Canada, the U.S., and overseas, as well as a wealth of information on occupations, career planning and related subjects. Resources to help the job-seeker include market research reports and information on potential employers. During the academic year, the Centre sponsors a series of Career talks at which people from the professions and other fields discuss their career areas. Permanent employment is available to graduating students through the On-Campus Recruitment Program which runs from September until March. After that, recent graduates may seek employment through the Permanent Employment Service. Summer and part-time jobs are also posted at the Centre. Seminars on all aspects of the job search are held regularly.

UNIVERSITY HOUSING SERVICE

The Housing Service maintains a list of U of T on-campus residences and other accommodation off-campus. Residence information should be requested well in advance and applications should be returned to the appropriate residence office as quickly as possible, and should not be delayed while waiting for academic admission. **Cost:** on-campus residences average about $2800 for the academic year (add about $2800 for compulsory meal plans, where applicable).

Rooms off-campus average $300-375 per month. Private apartments range from $385-$900 for one- or two-bedroom suites. It is common for a group of students to share larger apartments.

Many students arrange temporary housing in advance of arriving in Toronto, then make use of the Housing Service files to locate more appropriate accommodation. A rental period beginning August 1st (or Oct 1st) avoids the September 1st crush. It generally takes from one to three weeks to complete a satisfactory off-campus rental agreement. A list of temporary housing is available at the Housing Service on request.

The Service also acts as an admissions office for the Family Housing Apartment Complex which is primarily for full-time U of T students who are married or who have dependent children, or both. Applications should be made twelve to sixteen months in advance.

University Housing Service, Koffler Student Services Centre, University of Toronto, Toronto, Ontario M5S 1A1, (416) 978-8045 Fax (416) 978-1616

OFFICE OF THE UNIVERSITY OMBUDSPERSON

The University ensures that the rights of its individual members are protected through the Office of the University Ombudsperson which investigates complaints against the University, from any member of the University. The Ombudsperson offers advice and assistance with problems unresolved through regular University channels, and can recommend changes in academic or administrative procedures where this seems justified. The Ombudsperson has access to all relevant files and information, and to all appropriate University officials.

All matters are handled in confidence unless the individual involved approves otherwise. The Ombudsperson is independent of University administrative structures, and is accountable only to the Governing Council.

Office of the University Ombudsperson, University of Toronto, 16 Hart House Circle Toronto, Ontario M5S 1A1, 978-4874

SEXUAL HARASSMENT, EDUCATION, COUNSELLING & COMPLAINT OFFICE

The University of Toronto does not tolerate any form of sexual harassment and is actively endeavouring to provide an environment free of it.

The Sexual Harassment Education, Counselling & Complaint Office was established to educate the University community on this issue. The Sexual Harassment Officer also provides counselling to those people who are the object of unwanted sexual attention and to those who are alleged to have sexually harassed someone.

The services of the Sexual Harassment Office are available to all members of the University. All complaints and requests for information are kept completely confidential unless the individuals involved approve otherwise.

To receive further information, or to file a complaint, contact the **Sexual Harassment Education, Counselling & Complaint Office, University of Toronto, Rm 302, 455 Spadina Avenue, Toronto, Ontario M5S 2G7. (978-3908).**

FINANCIAL ASSISTANCE

The Faculty of Music offers a broad range of scholarships and awards to registered students, and has available a Bursary fund to assist those students requiring financial aid.

Students entering first year in the Faculty of Music undergraduate programs are also eligible for University of Toronto Admission Scholarships; application information is available in most Ontario secondary schools or may be obtained from the University of Toronto's Office of Student Awards.

During the academic year students may take advantage of employment opportunities within the Faculty of Music: orchestra manager/librarians, house managers, cloak-room attendants, ushers, library assistants, occasional office assistance. Requests for student musicians for events within the University are also posted. Details are available in the Office of the Associate Dean, or the Library (for student assistants).

General Information
Students should understand that they themselves must bear the cost of attending university and should not depend on receiving bursaries and/or scholarships from the Faculty of Music or the University of Toronto. It is the policy of the University that students needing financial assistance should consider the first means of help to be their governments' student aid schemes.

A Bursary is an award given to a student who can demonstrate financial need. While need is a major consideration, a student's record must indicate that he or she would benefit from further education. **Application is necessary for a Bursary.**

A Loan is granted to a student demonstrating financial need. The sum loaned must be fully repaid by the student to the loaning body at an interest rate established at the formal completion of the loan agreement. **Application is necessary for a loan.**

A Scholarship or Prize is awarded to a student for high academic and musical achievement. Applications are not normally necessary for scholarships, but students should consult the detailed listings below.

When any award is granted upon standing obtained in part of the work of any academic year, the candidate must obtain standing in the work of the academic year as a whole.

UNDERGRADUATE BURSARIES

Faculty of Music Special Bursaries
Open to students in all full-time undergraduate programs. Limited funds are available throughout the academic session to students who demonstrate financial need in order to continue their education. **Applications should be submitted to the Office of the Registrar no later than October 29th.**

Dorothy Koldofsky Adelman Bursary
Established 1987
To encourage and assist students in the study of violin.

Isadore Dubinsky Memorial Bursary
Established 1988
Established in memory of Isadore Dubinsky, for fifty years a member of the Toronto Symphony string section. Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

Goodman-Meyer Bursary Fund
Established 1990
Awarded annually to a full-time student needing assistance.

Bernadette Graham Bursary
Established 1987
To be awarded to students on the basis of financial need which has arisen as the result of a serious illness or handicap.

Women's Musical Club Mary Osler Boyd Award *Established 1960*
Awarded to a student registered in the second or higher year of any course in the Faculty of Music who shows promise of outstanding achievement in music and is in need of financial assistance to continue his or her studies.
1992-93 Erika Tanner 1993-94 discontinued

Boyd Neel Bursaries
Established 1983
Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.

Elizabeth Gertrude Shephard Bursary
Established 1991
Awarded annually to a full-time student needing assistance

FACULTY OF MUSIC ADMISSION SCHOLARSHIPS

Elizabeth Burton Scholarship
Established 1975 Value approx $1300
Awarded to a gifted student on admission to the first year of any full-time program in the Faculty of Music. *1992-93 Sheilanne Lindsay*

W.O. Forsyth Admission Scholarship
Established 1985 Value $1400
Awarded to a gifted pianist upon admission to the first year of any Performance program. This award is renewable in 2nd, 3rd and 4th years, provided first-class standing is maintained in piano Performance courses, and overall achievement is high. *1992-93 Stephen Ham. Renewal: Leslie Dala*

Andrew Alexander Kinghorn Scholarships
Established 1978 Value $500 to $800
To be awarded to gifted students entering any first year program in the Faculty of Music.
1992-93 Julie Bantin, Shalom Bard, Andrew Downing, Attila Fias, Nadia Gugliotta, Gillian Howard, Henry Li, Catherine Murphy, Tanya Ross, Abigail Smallwood

Guitar Society of Toronto
Value $500
Awarded to a guitar major entering a first-year program. *1992-93 Andrew Mah*

Donald McMurrich Memorial Scholarship
Established 1975 Value approx $900
Awarded to a gifted student whose major instrument is the Double Bass. Preference will be given to a student entering the first year of studies in the Faculty of Music, but students in second or higher years will be considered.
1992-93 Ronald Rush

Music Alumni Admission Awards
Value variable
Awarded to gifted students on admission to any full-time undergraduate program.
Not awarded 1992-93

Eric James Soulsby Scholarship
Established 1985 Value $500
Awarded to a gifted student on admission to the first year of any full-time program.
1992-93 Jennifer Ostovich

Arnold Walter Memorial Award
Established 1975 Value $500
To be awarded to a student on admission to the first year of the performance degree program, who displays potential for excellence.
Not awarded 1992-93

Women's Musical Club of Toronto Scholarship
Established 1992 Value $1400
Established in memory of Mary Osler Boyd and Joan B Wilch. Awarded annually to a gifted Canadian student entering the performance program at the Faculty of Music. *First Award 1993*

Don Wright Admission Award
Established 1979 Value $800
Awarded to a student entering the first year of full time studies; preference will be given to an instrumentalist who intends to complete the Music Education program. Gift of Mr. Don Wright. *1992-93 Caterina Tantillo*

University of Toronto Admission Scholarships
Value $1600-$2200
Renewable in 2nd, 3rd and 4th years, provided first-class standing is maintained.
1992-93 Stephen Ham. Renewals: Robert Carli, Erika Raum, Carmen Wiebe

IN-COURSE SCHOLARSHIPS

Application is not required for these awards, with the exception of the Jean Chalmers Award. Selection is made in June, for the following September registration.

Howard F Andrews Memorial Prize
Established 1989 Value $300
To be awarded annually to an outstanding performer in a Faculty of Music ensemble.
1992-93 Gary Hollings, Jazz Ensemble

F.W. Boddington Memorial Scholarship
Established 1972 Value $500
Awarded to a student in 1st, 2nd or 3rd year whose applied music major is a woodwind or brass instrument, who registers in the Music Education program the subsequent year, and who states the intention to enter the teaching profession. *1992-93 Dale Chapman*

Boosey & Hawkes (Canada) Ltd. Scholarship
Established 1958 Value $250
Awarded to a student in the Music Education program, entering 2nd year, who ranks high in 1st year, shows particular excellence in instrumental music, and is recommended by the Music Education Division. Preference will be given to a student whose applied music major is a wind instrument. *1992-93 Allison Stewart*

Jean Chalmers Award
Established 1967 Value up to $500
To assist one or more exceptionally promising students of the Faculty of Music in taking master classes or lessons from a distinguished performing artist not on the staff of the Faculty of Music or the Royal Conservatory of Music, either one visiting the Faculty or RCM for the special purpose of giving such classes or lessons, or one giving such classes elsewhere in Canada. In making the award, consideration is given to the financial need of the student. **Application to the Office of the Dean by May 1st.**
1992-93 Rachel Klaassen, Brian McDonagh, Gina Patterson, Beth Rutledge

Jean Chalmers Scholarships
Established 1989 Value $1000
Awarded to outstanding students in the second or higher year of any full-time program.
1992-93 Boris Kris, Gary Moulsdale, Yee Man Tsui, Beata Wozniak

George Coutts Memorial Scholarship
Established 1965 Value approx $200
Awarded to a student entering 4th year, who obtained first class honours in the 3rd year of a degree program and who is "a fine person and of sound musicianship". *1992-93 Kristy Laird*

W. James Craig Opera Orchestra Award
Established 1983 Value $500
In recognition of a student who makes a significant contribution to opera productions in the opera orchestra. *1992-93 Corey Gemmell*

William Croombs Memorial Scholarship
Established 1977 Value $1400
Awarded to an outstanding student majoring in Music Education whose special career interest is in elementary music education.
1992-93 Matthew Baddeley

Sylvia Jane Crossley Scholarship
Established 1988 Value approx $500
Established by Sylvia Jane Crossley to recognize excellence in the field of Music History & Culture. Awarded to a student entering the 3rd or 4th year of the program, on the basis of achievement of the highest standard.
1992-93 Christine De Boer

Fiorenza Drew Fellowship
Established 1966 Value variable
A fund established in memory of Fiorenza Drew, daughter of Edward Johnson, to assist one or more gifted singers, registered in their final year of study in the Faculty of Music, in pursuing advanced study or attending master classes, competitions or auditions. **Application to the Office of the Dean.** *Not awarded 1992-93*

Percy Faith Award
Established 1974 Value approx $1200
Awarded to a student of outstanding talent and achievement in the 2nd or higher year of any full-time program. *1992-93 Sharla Nafziger*

Victor Feldbrill String Scholarship
Established 1971 Value $300
Awarded to a gifted violin, viola, cello or double bass student who is in the Performance degree or diploma program but not in a graduating year.
1992-93 Mark Fewer

Lorand Fenyves String Scholarship
Established 1988 Value $500
To be awarded to a gifted string student registered full-time in the 2nd or higher year of the Performance program. *1992-93 Nancy Case*

Nick Gelmych Violin Scholarship
Value approximately $1200
To be awarded annually to a violin student of outstanding talent who is registered full-time in any year of a Performance program in the Faculty of Music. *1992-93 Erika Raum*

Jacob and Sarah Goldman Memorial Scholarship *Established 1975* Value approx $125
Awarded to a female student in 3rd or 4th year of the Music Education degree program, who is outstanding in her academic work and in her potential as a music teacher in Canadian schools. *1992-93 Rachel Sells*

Glenn Gould Composition Award
Established 1985 Value $1000
Awarded annually to a student in any year of the Composition program, who has demonstrated excellence in both academic and music studies. *1992-93 Dean Kustra*

Glenn Gould Memorial Scholarship
Established 1986 Value approx $1100
Funded by friends and admirers as a memorial tribute to Glenn Gould. Awarded annually for musical and academic excellence to a student in the 2nd or higher year of any program. *1992-93 Kate Anderson*

Doreen Hall Scholarship
Established 1987 Value approx $500
Established by "Music for Children - Carl Orff Canada - Musique Pour Enfants". Awarded to an outstanding student preparing for a career in Music Education, particularly with children. Preference will be given to a student with interest in Orff-Schulwerk training. *1992-93 Beata Wozniak*

Morris Hanisch Scholarship
Established 1986 Value approx $700
Awarded annually to a student in the 2nd or higher year of a program, whose major instrument is piano, and who has demonstrated commendable progress both musically and academically. *1992-93 Andrew Ma*

Leslie John Hodgson Scholarship
Established 1971 Value approx $350
Awarded to a student in a performance program. *1992-93 Peter Smith*

Walter Homburger Scholarship
Established 1975 Value approx $1500
Awarded to a full-time student for outstanding achievement at the completion of the 1st year of a performance degree or diploma program. *1992-93 Vilma Vitols*

Irene Jessner Scholarship
Established 1988 Value approx $500
To be awarded to an outstanding voice student in any degree or diploma program on the recommendation of the Dean and the Scholarships & Awards Committee, in consultation with the Opera Division and members of the voice faculty. *1992-93 Christine Howlett*

Hugh LeCaine Memorial Scholarship
Established 1979 Value $300
Awarded to a gifted student entering the 3rd year of the Composition program. *1992-93 Dean Kustra*

Barry Manilow Scholarship
Established 1985 Value approx $700
Funded by Mr Barry Manilow in recognition of his interest in all fields of musical training. Awarded annually to a student entering the 2nd, 3rd or 4th year of any program, who has demonstrated commendable ability in both musical and academic studies. *1992-93 Gina Patterson*

John O McKellar Scholarship
Established 1991 Value approx $500
Awarded annually to a gifted student of choral music. Established by his family to honour a man who loved music and appreciated excellence. *1992-93 Mark McCallen*

Ben McPeek Scholarship
Established 1983 Value approx $700
Awarded to an outstanding student in 2nd or 3rd year of the Composition program. *1992-93 Robert Carli*

Paul H Mills Scholarship
Value approx $1000
Funded by the Toronto Mendelssohn Choir Foundation. Awarded annually to an outstanding student of voice in any degree or diploma program in the Faculty of Music, or in the Master of Music program in the School of Graduate Studies. *1992-93 Barbara Hannigan*

John Moskalyk Memorial Prize
Value approx $100
A fund established in memory of the late John Moskalyk. The award will be made to a violinist in the Bachelor of Music Performance degree

program, or the Artist Diploma program. *Awarded alternately in the Faculty of Music and the Royal Conservatory of Music. 1992-93 RCM*

Music Alumni Scholarships
Value $500
Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence.
1992-93 Kathryn Bird, Elizabeth Rutledge

Miriam Neveren Memorial Scholarship
Established 1989
Established by Mrs Earl C Lyons in memory of her sister, Miriam Neveren. The award, which is provided in perpetuity, is of the value of the annual income of a capital donation. Preference will be given to a student entering Year 4 of the piano Performance degree program who has demonstrated musical and academic excellence. It is the donor's hope that the recipient also will have displayed qualities of leadership through involvement in student and professional activities. Not tenable with other Faculty of Music awards.
1992-93 Carmen Wiebe

Kathleen Parlow Scholarships
Established 1965 Value $1000 each
The estate of the late Kathleen Parlow provides scholarships for violinists, violists and cellists in the Bachelor of Music Performance degree or Artist Diploma programs.
1992-93 Mark Fewer, Corey Gemmell, Richard Lee

Margaret Boswell Parr Scholarship
Established 1985 Value $300
A memorial to Toronto musician, Margaret Boswell Parr, awarded annually to a student entering the 2nd or higher years of the Piano Performance program. *1992-93 Carol Di Lin*

Luciano Pavarotti Scholarship
Established 1986 Value approx $1700
Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music.
1992-93 Torin Chiles

Gregor Piatigorsky Memorial Award
Established 1991 Value approx $200
Awarded annually to a cello student. Established by the family and friends of Gregor Piatigorsky on the initiative of his student Denis Brott.
1992-93 Mary-Katherine Finch

Raag-Mala Music Society (Toronto) Scholarship *Established 1989* Value $1000
Awarded annually to a full-time student who has achieved excellence in both musical and academic studies. Preference will be given to a student entering Year 2, 3 or 4 of the Performance degree program. Established by the Raag-Mala Music Society (Toronto), which promotes Indian classical music in Canada by arranging concerts featuring artists of international acclaim.
1992-93 Kathy Tremills

Read Scholarship (Jazz)
Established 1992 Value $1000
Awarded annually for outstanding musical and academic achievement in the Bachelor of Music Performance Degree (Jazz) to a student entering the 2nd, 3rd or 4th year. The award may be divided among several students where more than one recipient is identified.
1992-93 Antony Roberts

Godfrey Ridout Scholarship
Established 1986 Value approx $800
Awarded to a student entering 3rd or 4th year who best demonstrates those qualities Professor Ridout admired: solid musicianship, breadth of knowledge of music literature and history, general intellectual cultivation, and the power to communicate with polish both orally and in written prose. *1992-93 Chris Matey*

Rodgers Instrument Corporation Scholarship
Established 1990 Value $1000
Awarded to a graduate or undergraduate student in keyboard performance. Preference given to organ performance students. Established by the Rodgers Instrument Corporation (Canada) to foster education in keyboard performance.
1992-93 Deborah Bradley

Rosedale IODE (Hanna Matilda Inglee) Award in Music
Established 1975 Value $500
Awarded to a student registered in the Music Education degree program. *1992-93 Janet Brenneman*

Monica Ryckman Trust Award
Established 1989
Awarded to an outstanding student in the Faculty of Music in any undergraduate program.
1992-93 Matthew Pines, Catherine Powell

Clementina Sauro Memorial Award
Established 1980 Value approx $130
Awarded to a student majoring in Music Education who has demonstrated proficiency in voice, and who shows promise of being an effective teacher of vocal music.
1992-93 Mary Angastiniotis

Peter Screaton Skinner Prize
Established 1966 Value approx $100
The annual income from a fund established by the friends of the late Peter Screaton Skinner, to be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree. *1992-93 Deborah Bradley*

Argero Stratas Scholarship
Established 1965 Value $500
Awarded to a student in the Peformance programs who demonstrates artistic merit in voice. Awarded alternately in the Faculty of Music and the Royal Conservatory of Music. *1992-93 RCM*

Norman & Hinda Tobias Memorial Scholarship
Established 1975 Value approx $500
Awarded to an outstanding student in the Performance programs whose major is a woodwind instrument. *1992-93 Hsaio-Ling Tsai*

Healey Willan Scholarship
Established 1981 Value $500
Supported by the family and friends of Healey Willan. Awarded to a student of high academic standing entering 3rd or 4th year. Preference will be given to students in the Composition or History & Literature program. *1992-93 David Baitz*

Women's Art Association of Canada Margaret Maude Phillips Award
Established 1981 Value $1700
Awarded to a 3rd-year Music Education student entering 4th year in the autumn, and who intends teaching in secondary school.
1992-93 Lynne Kernohan

Women's Musical Club Joan B Wilch Scholarship in Voice
Established 1985 Value $500
Established by the Women's Musical Club of Toronto, in memory of past president Joan B Wilch. Awarded annually to a gifted singer entering the 2nd or higher years of the Performance Degree or Artist Diploma progams. *1992-93 Teri Dunn*
1993-94 discontinued

Don Wright Scholarship (Arranging)
Established 1980 Value $800
Awarded to a student who demonstrates accomplishment in the field of Music Arranging or Jazz. Preference will be given to a student in the Music Education program. Gift of Mr. Don Wright.
1992-93 Blair Dewan

Ken Young Scholarship, Guitar Society of Toronto Value $800
Awarded to a 3rd or 4th year guitar student in any program. *1992-93 Rouly Antonopoulos*

FACULTY OF MUSIC GRADUATING SCHOLARSHIPS

Eaton Graduating Scholarship
Established 1948 Value $3000
To assist a student at the beginning of a professional career, the Eaton Graduating Scholarship, the gift of the Eaton Foundation, is awarded each year to the graduating student in the Performance degree or diploma program who has attained the highest proficiency in the graduating year.
1992 Willie Wiebe

William Erving Fairclough Scholarship
Established 1966 Value approx $1000
The estate of the late Lathan True provides a scholarship in memory of the late William Erving Fairclough. This scholarship is for holders of the degree of Bachelor of Music in the University of Toronto for the purpose of studying organ playing or advanced composition in the United States or Europe. The award may be renewed for a second or third year. *1992 Lynne Smyth*

W O Forsyth Memorial Scholarship
Established 1970 Value $2000
Awarded to the Performance degree or diploma student, majoring in piano, whose work is most meritorious. The award is intended to enable the winner to pursue further musical study.
1992 Sorim O

Neil D Graham Scholarship
Established 1986 Value approx $1400
Awarded to a graduating student in any full-time degree program who has attained the highest proficiency in the graduating year.*1992 Melanie Paul*

Music Alumni Graduating Scholarship
Established 1988 Value $1000
1992 Batya Levy

Women's Art Association of Canada Luella McCleary Award
Established 1974 Value $2000
Awarded to an outstanding woman student in the graduating class in the performance or opera programs. *1992 Margaret Tobola*

GRADUATE DEPARTMENT OF MUSIC

John Weinzweig Graduate Scholarship
Established 1992 Value $1000
Awarded to a graduating student in Composition in the MusM or MusDoc program, who exhibits creative talent of a high order.
1992 Markos Lekkas

OPERA DIVISION

The following awards are offered only to students registered full-time in the Opera Diploma program of the Faculty of Music.

BURSARIES

Opera Division Bursaries
Awarded on the basis of financial need. These bursaries are available to full-time students in the Opera Diploma program.

OPERA DIVISION SCHOLARSHIPS

Frederick Malcolm Croggon Scholarship
Established 1986 Value approx $600
Established in memory of Frederick Malcolm Croggon, to commemorate his long-standing interest in the Faculty of Music's operatic activities.
1992-93 Mari Hahn

John & Margaret Eros Memorial Scholarship
Established 1973 Value $500
1992-93 Jennifer Robinson

The Regan Grant Memorial Scholarship
In memory of the late Regan Grant, a student of the Opera Division. *1992-93 Peter Wiens*

Helen & Arthur Kennedy Scholarship
Established 1984 Value $1500
Awarded annually to a gifted student, or to an outstanding production trainee.
1992-93 Debra Dent

Harold A. Kopas Charitable Foundation
Established 1985 Value $1500
1992-93 Maggie Brockington

Felix & Ruth Leberg Scholarship
Established 1987 Value approx $900
Awarded to a student registered full-time in any year of the Opera Diploma program, with preference given to an outstanding student entering first year. *1992-93 Eugene Burke*

Ruby Mercer Opera Fellowship
Established 1986 Value approx $2000
To be offered to an outstanding singer in the Opera program of the Faculty of Music. In addition to talent and merit, the financial needs of the student may be taken into account in awarding the Fellowship. *1992-93 Sean Watson*

John Pump Opera Scholarship
Established 1985 Value approx $135
Awarded anually to a gifted singer entering the first year of studies in the Opera Diploma program. *1992-93 John Jay Herbert*

Bill Stevens Memorial Scholarship
Established 1985 Value $500
Donated by the Niagara Region Opera Guild.
1992-93 René Boutet

CANADIAN OPERA WOMEN'S COMMITTEE SCHOLARSHIPS

Canadian Opera Women's Committee Scholarship
Established 1980 Value $800
To be awarded annually to an exceptionally talented students.
1992-93 Sarah Langford, Shauna Still

COWC Past Presidents' Scholarship
Established 1987 Value $600
1992-93 Peter Wiens, Jacqui Lynn Fidlar

Canadian Opera Junior Women's Committee Scholarship
Established 1981 Value $500
Awarded to a student registered full-time in the Opera Diploma program in the Faculty of Music. *1992-93 Nathalie Morais*

Herman Geiger-Torel Operatic Scholarship
Established 1978 Value $1000
This scholarship, created to honour the many contributions of Dr Torel to opera in Canada, will be awarded to an exceptionally talented student. *1992-93 Michael Downie*

Andrew MacMillan Scholarship
Established 1978 Value $600
Awarded annually to a singer in the Opera Diploma program on the basis of merit.
1992-93 Rosalba Lamanna

Russell T Payton Scholarship
Established 1978 Value $800
Awarded to a student demonstrating exceptional talent. *1992-93 Curtis Sullivan*

Louise de Spirt Scholarship
Established 1986 Value $1000
1992-93 Martin Houtman

COWC Dr F Guenther Stahl Memorial Scholarship Value $1000
1992-93 Dan Chamandy

Mariss Vetra Memorial Scholarship
Established 1978 Value $1000
The annual winner may be asked to perform at a recital or other COWC fund-raising function, without a fee. The award is restricted to Canadian citizens and permanent residents.
1992-93 Stephanie Petropoulos

Arnold Walter Opera Scholarship
Established 1977 Value $800
Awarded to an exceptionally talented student.
1992-93 Janice Paterson

OPERA DIVISION GRADUATING SCHOLARSHIPS

COWC Distinguished Graduate Scholarship
Established 1985 Value $1400
1992 Marianne Bindig

The following Faculty of Music awards are also available to students registered full-time in the Opera Diploma program: (consult the individual listing for each award)

Fiorenza Drew Fellowship; Irene Jessner Scholarship; Paul H Mills Scholarship; Luciano Pavarotti Scholarship; Women's Art Association Luella McCleary Award (graduating)

OTHER AWARDS

Imperial Order Daughter of the Empire Scholarship Value $750
Awarded to students enrolled in a performance degree or diploma program in any recognized school of music in Ontario. Recipients must be Canadian citizens. Nomination to be submitted by the Scholarships & Awards Committee by October 1st.

Faculty of Music/Royal Scottish Academy Exchange Program
Value $6000
To assist a Faculty of Music student to study for a year at the Royal Scottish Academy of Music and Drama. Awarded biannually. Generously funded by the Stuart MacKay Bursary Fund and The Canadian Scottish Philharmonic Society.
1992-3 Karen Graves

GOVERNMENT STUDENT ASSISTANCE PLANS

The Ontario Student Assistance Program is a student aid package administered by the Province of Ontario. The components of this program are:

Ontario Study Grant Plan: To provide need-tested loan assistance to students from less affluent families, normally for the first four years of post-secondary education.

Canada Student Loans Plan: To provide need-tested loan assistance up to and including the doctoral level of study. Students who have reached "independent" status can be assessed for loan assistance without reference to their families' income.

Ontario Student Loans Plan: To make need-tested loan assistance available to students not covered by the Canada Student Loans Plan. At present this includes students taking less than 60% of a normal course-load and some full-time students whose needs are not fully met by the Canada Student Loans Plan.

Ontario Special Bursary Plan: To ensure that particularly needy part-time students receive grant assistance. There will continue to be an upper limit on the number of courses that a student can take (three university courses, or equivalent) and students will not be able to receive financial assistance from both this program and the Ontario Study Grant Plan at the same time.

All students who are attending the University may qualify for aid under one or more of these plans provided they satisfy the residency requirements and demonstrate financial need as outlined in the Ontario Student Assistance Brochure.

Application forms and brochures will be available in April and may be obtained from the Office of Student Awards, Koffler Student Services Centre, University of Toronto. (416) 586-7957

DEGREE AND DIPLOMA PROGRAMS

Degree and diploma programs offered in the Faculty of Music are listed below:

1 **Bachelor of Music** (MUS.BAC.)
Composition, p 25
History & Culture of Music, p 27
Music Education, p 26
Theory, p 28

2 **Bachelor of Music in Performance** (MUS.BAC.PERF.), p 29

3 **Artist Diploma** (ART.DIP.MUS.), p 38

4 **Licentiate Diploma** (LIC.DIP.MUS.), p 43

5 **Diploma in Operatic Performance** (DIP.OP.PERF.), p 44

Bachelor of Arts (Music Specialist)
Information about this program is contained in the Faculty of Arts and Science Calendar.

Graduate Degrees in Music
The Graduate Department of Music offers programs leading to degrees in:

Master of Music (MUS.M.)
Composition
Music Education
Performance

Master of Arts (M.A.)
Musicology

Doctor of Music (MUS.DOC.)
Composition

Doctor of Philosophy (PH.D.)
Musicology

Further information concerning Graduate programs is contained in the Calendar of the School of Graduate Studies.

PROGRAM REQUIREMENTS

BACHELOR OF MUSIC DEGREE PROGRAMS

General Information

Concentration in the Performance degree and Artist Diploma programs begins in the first year.

Concentration in the Composition, History & Culture, Music Education and Theory programs begins in second year; students are assisted by the staff at the end of first year in choosing a concentration, only one of which may be selected. Minor concentrations are available in Composition and in History & Culture, beginning in third year.

Students must be registered in 12 to 20 units per year; those with a B standing or higher may petition to take more than 20 units.

Basic Music courses are **required**, and taken in the year specified, unless advanced standing or transfer credit has been received. The Basic Music courses are: Music as Culture, Materials of Music, Sight Singing and Rhythmic Training, Dictation, Keyboard Harmony, Applied Music and Required Ensemble. These courses are designed to establish a basic level of musical knowledge and skill relevant to all concentrations. **Basic Music courses are *required*, and may not be dropped.**

A required minimum of four and a permitted maximum of six **Arts & Science** courses is designated for the degree. A full Arts & Science course earns 3.0 units; a half-course, 1.5 units, regardless of the hours per week.

Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequistes and co-requisites are met. Courses with the prefix MUS are not generally available to Faculty of Music students.

A **Music Elective** is any Faculty of Music course (excluding Basic Music courses) that is not required by the student's major concentration. Students are required to complete a minimum of 6.0 units of Music Electives within the four year program. Students completing a Minor Concentration are not required to enrol in any Music Electives.

NOTE: In the Program outlines listed in the following pages, unit values enclosed in parentheses, e.g. (1.5), indicate that the course is not required for that specific program. Required Basic Music courses are printed in bold type on the following charts.

BACHELOR OF MUSIC COMPOSITION	Units per Year Year 1	2	3	4
HMU110Y Music as Culture	3			
HMU204H, HMU elective Studies in the European Tradition		3		
PMU184, 284, 384*, 484Y* **Applied Music**	1.5	1.5	(1.5)	(1.5)
PMU173Y/175/183/187/190/192/195/197/198Y* etc Major Ensemble	2	2	(2)	(2)
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation I & II	1	1		
TMU104Y/105Y/106Y+, 204Y/205Y/206Y+ Keyboard Harmony	1	1		
TMU110Y, 210, 310, 410Y Composition	(2)	3	3	3
TMU300Y Counterpoint			3	
TMU307H Analytical Technique			1.5	
TMU314Y Orchestration			3	
PMU380Y Conducting				2
HMU Electives-any 2 or 3 courses (except HMU110Y, 133H, 204H), including TMU400F, 401F**			3	3
Arts & Science Electives	3	3	3	3
Music Electives *(6 units total)*	1-2			4-5
TOTAL UNITS: 67 (76)	15.5 (18.5)	17.5	18 (21.5)	16 (18.5)

* Applied Music and Ensembles may be counted as general music electives in 3rd and 4th years.
** 6 units to be drawn from HMU and TMU400F, 401F
\+ TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

BACHELOR OF MUSIC COMPOSITION

Admission to the program is based on demonstrable achievement in composition. Applicants for Composition Major will be interviewed by members of the Composition staff before the end of Year 1; for the Composition Minor program, before the end of Year 2.

Composition students are expected to attend the Composition Workshops, Student Composers' Concerts and selected rehearsals of the Contemporary Music Ensemble.

COMPOSITION MINOR PROGRAM — Years 3 and 4

TMU211Y, 311Y	Composition	6.0 units
TMU300Y	Counterpoint	3.0
TMU314Y	Orchestration***	3.0

*** EMU317Y may be substituted when major concentration is Music Education.

BACHELOR OF MUSIC MUSIC EDUCATION	Units per Year Year 1	2	3	4
HMU110Y **Music as Culture**	3			
HMU204H, HMU elective **Studies in the European Tradition**		3		
PMU184, 284, 384, 484Y **Applied Music**	1.5	1.5	1.5	1.5
PMU173Y/175/183/187/190/192/195/197/198Y etc **Major Ensemble**	2	2	2	2
TMU100Y, 200Y **Materials of Music**	2	2		
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation I & II**	1	1		
TMU104Y/105Y/106Y+, 204Y/205Y/206Y+ **Keyboard Harmony**	1	1		
EMU130Y Intro to Vocal & Choral Music	2			
EMU150Y, 151H, 152H Instrumental: Violin & Viola, Clarinet, Trumpet	2			
EMU275Y Foundations of Music Education		2		
PMU380Y Conducting			2	
Electives-Music Education* (Select from list below - 12.0 units)		2	5	5
Music Electives *(6 units total)*			3	3
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 68.0	18.5	18.5	16.5	14.5

\+ TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

Music Education Electives (select 12.0 units)*

	Max. Units
Instrumental Classes **Strings:** EMU250Y/350F/351S/450S **Woodwinds:** EMU153H/353H/354H/357H/358H **Percussion:** EMU352Y **Brass:** EMU252H/254H/256H **Guitar:** EMU154F/S	5.0 0.5
EMU330Y/430Y Choral Tech I & II	4.0
EMU231Y Vocal Techniques	1.0
EMU401C/402C Choral Studies I & II	2.0
EMU356Y/456Y Band & Orch Tech I & II	5.0
EMU372Y Movement & Dance EMU370/470Y Elem Music Education I & II	6.0
EMU355Y Accompanying	1.0
EMU301Y Intro to Research in Mus Ed	1.5
EMU317Y Orchestration	2.0
EMU359H Jazz Education	1.5
EMU360H Jazz Improvisation	
EMU272Y, 274Y, 276Y, 278Y Education in World Music	6.0

EMU371Y Alt Meth Mus Ed	1.0
EMU417F Jazz Arranging	1.0
EMU464Y String Pedagogy	1.0
EMU475Y Seminar in Mus Ed	2.0
PMU135/138Y/336Y Diction Classes	3.0
PMU260Y/360Y Teaching Meth-Piano I & II	3.0
PMU361Y Teaching Methods-Voice	1.0
PMU480Y Conducting	2.0

* Maximum units credited to Mus Ed concentration. Additional units earned may count as Music Electives.

Note:

1 EMU courses taken in Yr 1 may be credited to the Mus Ed concentration when it begins in Yr 2.
2 Mus Ed majors may give a solo or joint recital in Yr 4.
3 PMU138Y/336Y not available to Music Education students in 1993-94.

BACHELOR OF MUSIC HISTORY & CULTURE	Units per Year Year 1	2	3	4
HMU110Y Music as Culture	3			
HMU204H, HMU elective Studies in the European Tradition		3		
PMU184, 284, 384*, 484Y* **Applied Music**	1.5	1.5	(1.5)	(1.5)
PMU173Y/175/183/187/190/192/195/197/198Y etc* Major Ensemble	2	2	(2)	(2)
TMU100Y, 200Y Materials of Music	2	2		
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation I & II	1	1		
TMU104Y/105Y/106Y+, 204Y/205Y/206Y+ Keyboard Harmony	1	1		
HMU330, 331, 333, 430, 431, 432, 433H Topics in History & Culture		1.5	4.5	4.5
HMU Music History Electives**			3	3
TMU-one 300/400 level course			1.5-3	
One language other than English, approved by the Division			3	
Arts & Science Electives *(15 units total)*	3	3	3	6
Music Electives *(6 units total)*	1-2	1-2	2	2-0
TOTAL UNITS: 65.0 (73.5)	15.5 (16.5)	17 (18)	17 (22)	15.5 (17)

* Applied Music & Ensembles taken in 3rd and 4th years may be counted as Music Electives.

** Students intending to apply for the one-year M.A. in Musicology are advised that HMU223H and HMU332H are prerequisites, and that two languages other than English are required for graduation. (See Calendar, School of Graduate Studies.)

\+ TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

HISTORY & CULTURE MINOR PROGRAM – Years 3 and 4

Topics in History & Culture (5 courses only) 7.5 units
Music History Electives 3.0

BACHELOR OF MUSIC THEORY	Units per Year Year 1	2	3	4
HMU110Y **Music as Culture**	3			
HMU204H, HMU elective **Studies in the European Tradition**		3		
PMU184, 284, 384Y*, 484Y* **Applied Music**	1.5	1.5	(1.5)	(1.5)
PMU173Y/175Y/183/187/190/192/195/197/198Y etc* **Major Ensemble**	2	2	(2)	(2)
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation I & II**	1	1		
TMU104Y/105Y/106Y+, 204Y/205Y/206Y+ **Keyboard Harmony**	1	1		
TMU300Y, 400H Counterpoint			3	1.5
TMU305H Medieval Music				1.5
TMU307H Analytical Technique			1.5	
TMU314Y Orchestration			3	
TMU304H OR PMU380Y Keyboard Harmony OR Conducting				1.5-2
TMU401H Intro to Schenkerian Analysis				1.5
9.0 units drawn from the following: TMU127H/TMU312S/TMU415F/HMU courses (excluding HMU110Y, 133H, 204H)		3	3	3
Arts & Science Electives	3	3	3	3
Music Electives *(6 units total)*	1-2	1	2	2
TOTAL UNITS: 66.5 (75.5)	15.5 (16.5)	18.5	18.5 (22.5)	14 (18)

* Applied Music and Ensembles taken in 3rd and 4th year may be counted as Music Electives.
\+ TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

BACHELOR OF MUSIC (PERFORMANCE)

The Performance Degree Program is designed for those students interested in performing careers as solo, chamber or orchestral musicians. To obtain the degree, students must be registered in 12 to 20 units per year and must fulfill all of the requirements outlined below. Students with B standing or higher may petition to take more than 20 units in one year.

A required minimum of four and a permitted maximum of six Arts & Science courses is designated for the degree. Full courses earn 3.0 units, half-courses 1.5 units. Music courses listed in the Arts & Science Calendar with the prefix MUS are generally not available to Faculty of Music students.

Note: Students in the Mus.Bac. Performance, Artist Diploma and Licentiate Diploma programs who fail either the juried examination or the term mark for PMU185Y or PMU285Y will not be permitted to continue in the Performance program. Students may petition to repeat their jury in the event of a failed mark.

BACHELOR OF MUSIC (PERFORMANCE) ORGAN	Units per Year Year 1	2	3	4
>HMU110Y >Music as Culture	3			
>HMU204H, HMU elective >Studies in the European Tradition		3		
>PMU185, 285, 385, 485Y >Applied Music	3	3	3	3
>TMU100Y, 200Y, 302H >Materials of Music	2	2	1.5	
>TMU101Y, 201Y >Sight Singing & Rhythmic Training I & II	1	1		
>TMU103Y, 203Y >Dictation	1	1		
>TMU105Y,205Y, 304H* >Keyboard Harmony	1	1		1.5*
> EMU130Y, 330Y >Intro Vocal, Choral/Choral Tech I	2		2	
PMU173Y/175Y/192Y/197Y etc Choral Ensemble	2	2	2	(2)
PMU287Y, 387Y, 487Y (optional) Historical Performance Ensembles		(1)	(1)	(1)
>PMU357Y, 457Y* >Improvisation			1	1*
PMU377Y, 477Y Departmental Literature			1	1
>PMU380Y >Conducting				2
PMU388Y Harpsichord				1

continues on pg 30

	Units per Year			
	Year 1	2	3	4
>TMU300Y >Counterpoint			3	
PMU460Y Teaching Methods-Organ				1
TMU307H Analytical Technique				1.5
PMU399Y, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
>Arts & Science Electives	3	3	3	3
TOTAL UNITS: 66.0 (72.5)	18	16 (17)	17.5 (18.5)	14.5 (19)

* one of TMU304H/PMU457Y only

Note: courses marked > above are also required for the Organ with Church Music Option. Additional required courses for this program are listed below.

BACHELOR OF MUSIC (PERFORMANCE) ORGAN WITH CHURCH MUSIC OPTION
The following courses are in addition to those marked > in the listings for Organ Performance above.

	Units per Year			
	Year 1	2	3	4
PMU173Y/175Y/192Y/197Y etc Choral Ensemble	2	2	2	2
EMU231Y Voice Techniques			1	
PMU287, 387, 487Y (optional) Historical Performance Ensembles		(1)	(1)	(1)
TST-Introductory Worship course**		1.5		
TST-Church Music course**			1.5	
TST-History of Liturgy courses**		1.5	1.5	
TST-Theology/Hist.Doctrine courses**				3
TOTAL UNITS: 70.5 (75.5)	18	19 (20)	19.5 (22)	14 (15.5)

** Details and advice about TST course selections should be obtained from the Registrar, Toronto School of Theology, 47 Queen's Park Crescent E., 978-4040.

BACHELOR OF MUSIC (PERFORMANCE) PIANO & HARPSICHORD	Units per Year Year 1	2	3	4
HMU110Y **Music as Culture**	3			
HMU204H, HMU elective **Studies in the European Tradition**		3		
PMU185, 285, 385, 485Y **Applied Music**	3	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation**	1	1		
TMU105Y, 205Y **Keyboard Harmony**	1	1		
PMU163Y (263Y if 163Y mark less than 80%) Sight Reading	1	(1)		
PMU187Y, 287Y, 387Y** **Historical Performance Ensembles**	2	2	2	
PMU173Y/175Y/192Y/197Y* etc **Choral Ensemble**	2	2	2	(2)
PMU251Y, 351Y, 451Y* Piano-Instrumental Master Class		1.5	1.5	1.5
PMU252Y, 352Y, 452Y* Piano-Vocal Master Class		1.5	1.5	1.5
PMU260Y (360Y ...) Teaching Methods-Piano I & II			2	(1)
PMU376Y, 476Y Departmental Literature			1	1
PMU399Y, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
General Music Electives			3	3
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 69.5 (74.5)	17	19 (20)	19.5	14 (18)

* piano only
** harpsichord only

Note: Piano Performance majors must take both PMU251Y,252Y in Year 2; PMU351Y,352Y in Year 3; PMU451Y, 452Y in Year 4.

BACHELOR OF MUSIC (PERFORMANCE) VOICE	Units per Year Year 1	2	3	4
HMU110Y **Music as Culture**	3			
HMU204H, HMU elective **Studies in the European Tradition**		3		
PMU185, 285, 385, 485Y **Applied Music**	3	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation**	1	1		
TMU104Y, 204Y **Keyboard Harmony**	1	1		
PMU135Y Lyric Diction	1			
PMU138Y Italian/English Master Class	1			
PMU173Y/175Y/192Y/197Y etc **Choral Ensemble**	2	2	2	2+
PMU240Y, 340Y, 440Y Lieder		1	1	1
PMU336Y (436Y optional) French Diction			1	(1)
PMU361Y (optional) Teaching Methods - Voice		(1)		
PMU387Y, 487Y (optional) Historical Performance Ensembles			(1)	(1)
PMU339Y (439Y optional) Oratorio			1	(1)
PMU394Y, 494Y* Opera/Music Electives*			5*	5*
PMU399Y, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 68.5 (74.5)	18	17 (18)	18.5 (19.5)	15 (19)

* Admission to the Opera course is by special audition. Students not taking Opera must substitute an equivalent value of Music Electives.

\+ 2.0 units of Performance electives may be substituted for 4th-year Choral Ensemble. Please see the Registrar or Performance Office for list of options.

BACHELOR OF MUSIC (PERFORMANCE) BRASS, STRINGS, WOODWINDS	Units per Year Year 1	2	3	4
HMU110Y **Music as Culture**	3			
HMU204H, HMU elective **Studies in the European Tradition**		3		
PMU185Y, 285Y, 385Y, 485Y **Applied Music**	3	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation**	1	1		
TMU104Y, 204Y **Keyboard Harmony**	1	1		
PMU190Y/195Y/198Y, etc **Major Ensemble (one only)**	2-3*	2-3*	2-3*	2-3*
PMU191Y (optional in Year 1) Chamber Music	(1)			
PMU291Y, 391Y, 491Y+ Chamber Music		1-2+	1-2+	1-2+
PMU378Y, 478Y or 397Y, 479Y Departmental Literature (one only) Not required of Saxophone or Euphonium Majors			1	1
PMU399Y++, 499Y Recital			1++	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
Music Electives			3	3-4***
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 62.5 (74.5)	16 (18)	17 (19)	15.5 (17.5)	14 (18)

* two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

\+ one unit fulfills Chamber Music requirement for the major instrument; additional unit earned may count as a Music Elective.

++ not required of Trombone or Tuba majors.

*** Saxophone majors must complete 4 units of General Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) WOODWIND INSTRUMENTS	Units per Year Year 1	2	3	4
HMU110Y **Music as Culture**	3			
HMU204H, HMU elective **Studies in the European Tradition**		3		
PMU185, 285Y, 384Y/385Y, 484Y/485Y **Applied Music***	3	3	1.5-3	1.5-3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation**	1	1		
TMU104Y, 204Y **Keyboard Harmony**	1	1		
PMU190Y/195Y/198Y, etc **Major Ensemble****	2-4	2-4	2-4	2-4
PMU191Y, 291Y, 391Y, 491Y Chamber Music	(1)	1	1	1 Minor Instr.
EMU151F/S, 353F/S. 354F/S, 357F/S, 358F/S Instrumental Class***	1	1		
PMU 051F/S/Y 052F/S/Y(Cl) 053F/S/Y 054F/S/Y(Fl) (+) 055F/S/Y 056F/S/Y(Ob) 057F/S/Y 058F/S/Y(Sax) 059F/S/Y 060F/S/Y (Bssn) — One instrument must be taken as a minor to remain in the program. Credit by proficiency exam.			1-2	1-2
Music Electives			3.5	3
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 60 (68: Maximum 70 with extra electives)	17 (18)	18 (19)	13.5 (16)	11.5 (15)

* Applied music (major instrument) drops to 1.5 (1/2 hour to accomodate 1/2 hour lesson on minor instrument (1.5) Year 3 and 4.

** Two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

*** These courses exist as offerings in the division of Music Education.

(+) Accumulated units within a calendar year or in the F/S sequence must not exceed 1.5 units for any one instrument.

ELECTIVE COURSES FOR PERFORMANCE MAJORS in Woodwind Instruments Program

PMU061F Foundations and Fundamentals of Woodwind Instruments. For Woodwind Majors or P.I. 1 Unit

PMU062S Tone Generators and Reed Making (Laboratory). For Woodwind Majors or P.I. 1 Unit

BACHELOR OF MUSIC (PERFORMANCE) JAZZ STUDIES	Units per Year Year 1	2	3	4
HMU110Y **Music as Culture**	3			
HMU133H **History of Jazz**		1.5		
HMU204H **Studies in the European Tradition**		1.5		
JMU100Y, 200Y, 300Y **Jazz & Traditional Materials**	2	2	2	
JMU101Y, 201Y, 301Y **Jazz & Traditional Ear Training**	2	2	2	
JMU104Y* **Jazz Keyboard Skills**	1*			
JMU185Y/285Y/385Y/485Y **Jazz Applied Major**	3	3	3	3
JMU189Y, 289Y, 389Y, 489Y** **Jazz Ensemble**			2	2
PMU190Y, 195Y, 198Y etc** **Major Ensemble**	2	2		
JMU191Y, 291Y, 391Y, 491Y **Jazz Improvisation**	1	1	1	1
JMU192Y, 292Y, 392Y, 492Y **Small Jazz Ensemble**	1	1	1	1
JMU317Y Jazz Arranging			2	
JMU410Y Jazz Composition				2
Music Electives				3
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 65 (66)	17 (18)	17	16	15

* Required of all Jazz students except keyboard players.

** Major Ensemble in Years 1 & 2 will normally be Concert Band, Wind Symphony, Symphony Orchestra or Choir. Sufficiently advanced jazz performance players in Years 1 or 2 may be accepted in the Jazz Ensemble. Years 3 and 4 must be Jazz Ensemble.

BACHELOR OF MUSIC (PERFORMANCE) HARP, PERCUSSION	Units per Year Year 1	2	3	4
HMU110Y **Music as Culture**	3			
HMU204H, HMU elective **Studies in the European Tradition**		3		
PMU185Y, 285Y, 385Y, 485Y **Applied Music**	3	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation**	1	1		
TMU104Y, 204Y **Keyboard Harmony**	1	1		
PMU190Y/195Y/198Y etc **Major Ensemble (one only)**	2-3*	2-3*	2-3*	2-3*
PMU191, 291, 391Y (optional) Chamber Music	(1)	(1-2)	(1-2)	
PMU491Y Chamber Music				1-2**
PMU399Y**, 499Y Recital			1**	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
Music Electives			4-5+	4-5+
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 60.5 (73.5)	16 (18)	16 (19)	14.5 (18.5)	14 (18)

* two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.
** not required of Harp Majors.
\+ Harp Majors must complete 5 units of Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Units per Year			
	Year 1	2	3	4
HMU110Y **History as Culture**	3			
HMU204H, HMU elective **Studies in the European Tradition**		3		
PMU185, 285, 385, 485Y **Applied Music**	3	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation**	1	1		
TMU104Y/106Y++, 204Y/206Y++ **Keyboard Harmony**	1	1		
PMU183, 283, 383Y **Guitar Orchestra***	2*	2*	2*	
PMU187Y, 287, 387Y+ **Historical Performance Ensembles**	2+	2+	2+	
PMU173Y/175Y/192Y/197Y etc** **Choral Ensemble**	2**	2**	2**	(2)
PMU391Y, 491Y (optional) Chamber Music			(1)	(1)
PMU399Y, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
General Music Electives	1.5	3	6	6
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 66 (71)	17.5	19	16.5 (17.5)	13 (17)

* guitar only
** accordion only
\+ lute, recorder only
++ TMU106Y/206Y Fingerboard Harmony for Guitar and Lute majors only
Note: Guitar Majors not enrolled in PMU183, 283, 383Y will enrol in PMU173/175/192/197, 273/275/292/297, 373/375/392/397Y.

ARTIST & LICENTIATE DIPLOMA PROGRAMS

The Artist Diploma Program is designed to prepare performing artists, while the Licentiate Diploma Program prepares teachers of piano. To complete these three-year programs, students must obtain satisfactory standing in the courses specified. Minimum course-load per year is 10 units. The Artist Diploma Program is is not available in Organ.

A transfer between the Artist and Licentiate Diploma programs in the second and third years is not permitted.

The Artist Diploma and Licentiate Diploma programs are not open to students completing,

ARTIST DIPLOMA PIANO & HARPSICHORD	Units per Year Year 1	2	3
HMU110Y Music as Culture	3		
HMU204H, HMU elective Studies in the European Tradition		3	
PMU185, 285, 385Y Applied Music	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1	
TMU103Y, 203Y Dictation	1	1	
TMU105Y, 205Y Keyboard Harmony	1	1	
PMU163Y (263Y if 163Y mark less than 80%) Sight Reading	1	(1)	
PMU187Y, 287Y Historical Performance Ensembles**	2	2	
PMU173/175Y/192Y/197Y etc* Choral Ensemble	2	2	(2)
PMU260Y (360Y ...) Teaching Methods I & II		2	(1)
PMU351Y, 451Y* Piano-Instrumental Master Class*		1.5*	1.5*
PMU352Y, 452Y* Piano-Vocal Master Class*		1.5*	1.5*
PMU376Y, 476Y Departmental Literature		1	1
PMU399Y, 499Y Recital		1	1
PMU499S 2nd recital or major orchestral/chamber appearance			(1)
Music Electives			1.5
TOTAL UNITS: 45 (50)	14	20 (21)	11 (15)

* Piano majors only **Harpsichord only

Note: Artist Diploma Piano Majors must take both PMU351Y and PMU352Y in 2nd Year; PMU451Y and 452Y in 3rd Year.

or who have received, a Mus.Bac. degree from the Faculty of Music, University of Toronto.

Note: Students in the Artist and Licentiate Diploma programs who fail either the juried examination or the term mark for PMU185Y or PMU285Y will not be permitted to continue in the Performance program. Students may petition to repeat their jury in the event of a failed mark.

ARTIST DIPLOMA **VOICE**	Units per Year Year 1	2	3
HMU110Y **Music as Culture**	3		
HMU204H, HMU elective **Studies in the European Tradition**		3	
PMU185Y, 285Y, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU104Y, 204Y **Keyboard Harmony**	1	1	
PMU135Y Lyric Diction	1		
PMU138Y Italian/English Master Class	1		
PMU187, 287, 387Y (optional) Historical Performance Ensembles	(1)	(1)	(1)
PMU173Y/175Y/192Y/197Y etc **Choral Ensemble**	2	2	2
PMU240Y, 340Y Lieder		1	1
PMU336Y French Diction			1
PMU339Y (439Y optional) Oratorio		1	(1)
PMU361Y (optional) Teaching Methods - Voice		(1)	
PMU394Y* Opera / Music Electives*			5*
PMU399Y, 499Y Recital		1	1
PMU499S 2nd recital or major chamber/operatic/orchestral appearance			(1)
TOTAL UNITS: 45.5 (51.5)	15 (16)	16 (18)	14.5 (17.5)

*Admission to this course is by special audition. Students not taking PMU394Y will substitute an equivalent value of Music Electives.

ARTIST DIPLOMA BRASS, STRINGS, WOODWINDS		Units per Year Year 1	2	3
HMU110Y **Music as Culture**		3		
HMU204H, HMU elective **Studies in the European Tradition**			3	
PMU185, 285, 385Y **Applied Music**		3	3	3
TMU100Y, 200Y, 302H **Materials of Music**		2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**		1	1	
TMU103Y, 203Y **Dictation**		1	1	
TMU104Y, 204Y **Keyboard Harmony**		1	1	
PMU190Y/195Y/198Y etc **Major Ensemble (one only)**		2-3*	2-3*	2-3*
PMU191Y (optional) Chamber Music		(1)		
PMU291, 391Y+ Chamber Music			1-2+	1-2+
PMU378, 478Y or 379, 479Y Departmental Literature (one only) Not required of Saxophone or Euphonium Majors			1	1
PMU399Y++, 499Y Recital			1++	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
Music Electives				1.5 - 2.5**
TOTAL UNITS:	40 (50)	13 (15)	16 (18)	11 (15)

* Two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

\+ One unit fulfills Chamber Music requirement for the major instrument; additional unit earned may count as a Music Elective.

++ Not required of Trombone or Tuba Majors.

** Saxophone majors must complete 2.5 units of Music Electives.

ARTIST DIPLOMA GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Units per Year Year 1	2	3
HMU110Y **Music as Culture**	3		
HMU204H, HMU elective **Studies in the European Tradition**		3	
PMU185, 285, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU104Y/106Y++, 204Y/206Y++ **Keyboard Harmony**	1	1	
PMU183Y, 283Y* **Guitar Orchestra**	2*	2*	
PMU187Y, 287Y+ **Historical Performance Ensembles**	2+	2+	
PMU173Y/175Y/192Y/197Y etc** **Choral Ensemble**	2**	2**	(2)
PMU391Y (optional) Chamber Music			(1)
PMU399Y, 499Y Recital		1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance			(1)
Music Electives	2	3	3
TOTAL UNITS: 40.5 (44.5)	15	17	8.5 (12.5)

* guitar only
** accordion only
\+ lute, recorder only
++ TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only
Note: Guitar majors not enrolled in PMU183Y,283Y will enrol in PMU173/175/192Y/197Y, 273/275/292/297Y.

ARTIST DIPLOMA HARP, PERCUSSION	Units per Year Year 1	2	3
HMU110Y **Music as Culture**	3		
HMU204H, HMU elective **Studies in the European Tradition**		3	
PMU185Y, 285Y, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU104Y, 204Y **Keyboard Harmony**	1	1	
PMU190/195/198Y **Major Ensemble (one only)**	2-3*	2-3*	2-3*
PMU191Y (optional) Chamber Music	(1)		
PMU291Y, 391Y** Chamber Music		1**	1**
PMU399Y**, 499Y Recital		1**	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance			(1)
Music Electives			3-4+
TOTAL UNITS: 36.5 (45.5)	13 (15)	13 (16)	10.5 (14.5)

* Two units fulfill ensemble requirement for major instrument.
** Not required for Harp Majors.
\+ Harp Majors must complete 4 units of Major Electives.

LICENTIATE DIPLOMA PIANO	Year 1	Units per Year 2	3
HMU110Y **Music as Culture**	3		
HMU204H, HMU elective **Studies in the European Tradition**		3	
PMU185Y, 285Y, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU105Y, 205Y **Keyboard Harmony**	1	1	
PMU163Y (263Y if mark less than 80%) Sight Reading	1	(1)	
PMU173Y/175Y/192Y/197Y **Choral Ensemble**	2	2	(2)
PMU251Y, 351Y Piano-Instrumental Master Class		1.5	1.5
PMU252Y, 352Y Piano-Vocal Master Class		1.5	1.5
PMU260Y, 360Y Teaching Methods-Piano I & II		2	1
PMU376Y, 476Y Departmental Literature		1	1
PMU499Y Recital			1
HMU Elective (optional)			(1.5)
PMU380Y Conducting (optional)			(2)
TOTAL UNITS: 43.5 (50)	14	19 (20)	10.5 (16)

Note: Licentiate Diploma majors must take both PMU251Y and PMU252Y in Year 2; PMU351Y, 352Y in Year 3.

OPERA DIVISION

1992 Opera Division production of Mozart's The Marriage of Figaro

DIPLOMA IN OPERATIC PERFORMANCE

The Diploma in Operatic Performance is an advanced diploma designed to prepare students through vocal and operatic experiences for professional operatic careers.

Admission to the program is by audition. Only gifted and professionally oriented performers who hold an acceptable university degree or artist diploma in music, or equivalent qualifications, will be considered. Candidates should have a working command of three languages for vocal purposes.

The program requires two or three years of full-time residence. All students are admitted on a probationary basis for the first year. At the conclusion of the Probationary Year, successful students will be recommended by the Opera Division to complete the program in a further one or two years of study.

Operatic Repetiteur
A two-year course of studies, within the Diploma in Operatic Performance program, designed to train pianists in the art of the operatic repetiteur. Students will play for classes and rehearsals, and ultimately work, under supervision, with the singers in the Opera program.

Limited enrolment (pianists only); admission by audition and interview. Along with a thorough musical education and a keen interest in opera, a high level of keyboard proficiency will be required.

Courses marked * below are required for the Operatic Repetiteur program.

COURSES IN OPERATIC PERFORMANCE

Note: courses with the prefix OMU may be taken only by students who are enrolled in the Diploma in Operatic Performance Program

OMU501Y Operatic Staging **4.0**
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

OMU502Y Musical Coaching **5.0**
Individual and ensemble musical coaching for operatic performance majors.

OMU503Y Voice **2.0**
Private instruction.

OMU504Y Acting **1.0**
Theory and practice in acting technique, Alexander technique and pantomime.

OMU505H French Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU506Y Dance **1.0**
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

OMU507H Fencing **0.5**
Basic instruction in fencing techniques as applied to the theatre. CR/NCR

OMU508H Italian Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU509H Make-up **0.5**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

OMU510H German Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

Total Units – Probationary Year **17.0**

OMU601Y Operatic Staging **5.0**
Continuation of OMU501Y

***OMU602Y Musical Coaching** **6.0**
Continuation of OMU502Y

***OMU603Y Voice (or Piano*)** **2.0**
Continuation of OMU503Y

OMU604Y Acting **1.0**
Continuation of OMU504Y

***OMU605H French Diction** **1.0**
Continuation of OMU505H

OMU606Y Dance **1.0**
Continuation of OMU506Y

OMU607H Fencing **0.5**
Continuation of OMU507H

***OMU608H Italian Diction** **1.0**
Continuation of OMU508H

OMU609H Make-up **0.5**
Continuation of OMU509H

***OMU610H German Diction** **1.0**
Continuation of OMU510H

OMU620Y Operatic Repetiteur I **5.0***
Private study of the standard operatic repertoire with members of the Opera Division music staff. Students will be required to play for selected rehearsals and classes under supervision. Exclusion: OMU601Y, 604Y, 606Y, 607Y, 609Y

TOTAL UNITS – YEAR ONE **19.0**
***(Repetiteur)** **(16.0)**

OMU701Y Operatic Staging **6.0**
Continuation of OMU601Y

***OMU702Y Musical Coaching** **7.0**
Continuation of OMU602Y

***OMU703Y Voice (or Piano*)** **2.0**
Continuation of OMU603Y

OMU704Y Acting **1.0**
Continuation of OMU604Y

***OMU705H French Diction** **1.0**
Continuation of OMU605H

OMU706Y Dance **1.0**
Continuation of OMU606Y

***OMU708H Italian Diction** **1.0**
Continuation of OMU608H

***OMU710H German Diction** **1.0**
Continuation of OMU610H

OMU720Y Operatic Repetiteur II **6.0***
Continuation of OMU620Y
Exclusion: OMU701Y, 704Y, 706Y

TOTAL UNITS – YEAR TWO **20.0**
***(Repetiteur)** **(18.0)**

Note: An annual $50 fee will be levied to cover opera music materials.

DESCRIPTION OF COURSES (UNDERGRADUATE)

COURSE CODES

The 3-letter prefix normally indicates the Division responsible for the course. The first number designates the year level. Duration of the course is shown by the letter following the course numbers:

Y = 26 weeks, two terms
F = 13 weeks, first term only
S = 13 weeks, second term only
H = half course, may be offered in either term, or through both terms. Consult the annual timetable for details.
A = full course, first term
B = full course, second term
C = offered only in the summer

COURSE WEIGHTS – UNIT VALUES

Each undergraduate course offered in the Faculty of Music is assigned a unit value. Generally, a 3–unit course is the equivalent of a full course in the Faculty of Arts & Science, with one unit representing one hour per week. This does not apply, however, to many courses in Music Education, Theory, and Performance, particularly with reference to Applied Music and Performing Ensembles. Course descriptions and the annual timetable will provide specific details on course weights and unit values.

Explanation of Symbols

, or & = AND
/ = OR
* = Limited enrolment
P.I. = Permission of Instructor
CR/NCR = Credit/No Credit

MUSIC EDUCATION

EMU130Y Introduction to Vocal and Choral Music **2.0**
An introduction to the singing voice and its use in various contexts. Emphasis will be placed on the following: the developing physiology of the voice; choral repertoire analysis; choral conducting and teaching methods; rehearsal techniques.

EMU150Y Instrumental Class – Violin and Viola **1.0***
Introductory study of violin and viola. Violin or viola majors: P.I. *D. Wasilenko*

EMU151F/S Instrumental Class – Clarinet **0.5***
Introductory study of clarinet. (May not be taken in the same term as EMU152F/S.) Clarinet majors: P.I. One hour, one term. *T. Dowling*

EMU152F/S Instrumental Class – Trumpet **0.5***
Introductory study of trumpet. (May not be taken in the same term as EMU151F/S.) Trumpet majors: P.I. One hour, one term. *J. Reynolds*

EMU153F/S Instrumental Class – Recorder **0.5***
Introductory study of the recorder. Pedagogical considerations for class recorder instruction. One hour, one term. *L.Dolloff*

EMU154F/S Instrumental Class – Guitar **0.5***
Introductory study of guitar. Pedagogical considerations for class guitar instruction in popular and classical guitar styles. One hour, one term.

EMU231Y Vocal Techniques **1.0**
The study and practice of singing as it pertains to choral performance and classroom teaching. Introduction to the principles of vocal acoustics, vocal physiology and phonetics as they apply to

teaching and performing. Participation in Vocal-Choral Lab is required. *Not available to students whose applied major is voice. D. Rao*
Prerequisite: EMU130Y

EMU250Y Instrumental Class – Violin and Viola 1.0*
Continuation of EMU150Y. *P. Shand*
Prerequisite: EMU150Y, or P.I.

EMU252F/S Instrumental Class – French Horn 0.5*
Introductory study of the French horn. One hour, one term. *H. Hennigar*
Horn majors: P.I.: Prerequisite: EMU152H

EMU254F/S Instrumental Class – Trombone 0.5*
Introductory study of the trombone. One hour, one term. *C. Walter*
Trombone majors: P.I.: Prerequisite: EMU152H

EMU256F/S Instrumental Class – Tuba 0.5*
Introductory study of the tuba. One hour, one term. *C. Walter*
Tuba majors: P.I.: Prerequisite: EMU152H

EMU272Y Education in World Music: African Drumming and Dancing 1.5
A study of the structural, social, technical and pedagogical aspects of West African music. The course combines theoretical and practical studies toward the development of multicultural music education curricula. One hour. *D. Elliott, J. Kippen and staff.* No prerequisite

EMU274Y Education in World Music: Balinese Gamelan 1.5
A study of the structural, social, technical and pedagogical aspects of Balinese Gamelan music. The course combines theoretical and practical studies toward the development of multicultural music education curricula. One hour. *D. Elliott, J. Kippen and staff.* No prerequisite

EMU275Y Foundations of Music Education 2.0
An introduction to the philosophy and curricular foundations of Music Education. *D. Elliott*

EMU276Y Education in World Music: Balkan Vocal Music 1.5
A study of the structural, social, technical and pedagogical aspects of Balkan vocal music in the context of Balkan Women's Chorus. The course combines theoretical and practical studies toward the development of multicultural music education curricula. One hour. *D. Elliott, J. Kippen and staff.* No prerequisite

EMU277C Workshop in Music Education
Special course in specific areas of concern to prospective and inservice teachers. Credit variable. Summers only. *Not offered 1993-94*

EMU278Y Education in World Music: Egyptian Instrumental and Vocal Music1.5
A study of the structural, social, technical and pedagogical aspects of Egyptian vocal music. The course combines theoretical and practical studies toward the development of multicultural music education curricula. One hour. *D. Elliott, J. Kippen and staff.* No prerequisite

EMU301Y Introduction to Research in Music Education 1.5
An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects.
Prerequisite: EMU275Y

EMU317Y Orchestration 2.0*
Arranging for the orchestra, concert band and jazz ensemble. Intended primarily for those concentrating in Music Education. *P. Nimmons*
Prerequisite: TMU200Y

EMU330Y Choral Techniques I 2.0
The study of choral repertoire and choral techniques as applied to rehearsing and performing with school, community and church choirs. Class and lab participation. *D. Rao*
Prerequisite: EMU130Y, EMU275Y (for MusEd majors), EMU231Y (except for voice majors) or P.I. Co-requisite: PMU380Y

EMU350F Instrumental Class – Cello 0.5*
Introductory study of cello. *A. Stellings*
Cello majors: P.I. One hour, one term.

EMU351S Instrumental Class – Cello 0.5*
Continuation of EMU350F. One hour, one term. *A. Stellings*
Cello majors: P.I.: Prerequisite: EMU350F or P.I.

EMU352Y Instrumental Class – Percussion **1.0***
Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. *J. Brownell*

EMU353F/S Instrumental Class – Flute **0.5***
Introductory study of flute. One hour, one term. *P. Bryce*
Flute majors: P.I.: Prerequisite: EMU151H

EMU354F/S Instrumental Class – Oboe **0.5***
Introductory study of oboe. One hour, one term. *L. Young*
Oboe majors: P.I.: Prerequisite: EMU151H

EMU355Y Accompanying **1.0***
Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students. *L. Dolloff*
Prerequisite: TMU204Y

EMU356Y Band & Orchestral Techniques I **3.0**
A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours. *C. Walter, P. Shand*
Prerequisite: EMU150Y, 151H, 152H, 275Y and two of the following EMU courses: 252H, 254H, 256H, 353H, 354H, 357H, 358H
Prerequisite or co-requisite: EMU350F
Co-requisite: PMU380Y
Permission of the instructor is required of students not meeting the above prerequisite and co-requisite requirements.

EMU357F/S Instrumental Class – Saxophone **0.5***
Introductory study of saxophone. One hour, one term. *D. Englert*
Saxophone majors: P.I.: Prerequisite: EMU151H

EMU358F/S Instrumental Class – Bassoon **0.5***
Introductory study of bassoon. One hour, one term. *R. Chandler*
Bassoon majors: P.I.: Prerequisite: EMU151H

EMU359F Jazz Education **1.5**
Analysis, methods and materials for jazz education and improvisation techniques. *C. Walter*
Prerequisite: TMU200Y and P.I.

EMU360S Jazz Improvisation **1.5**
Development of improvisational skills in the jazz idiom through applied performance and theoretical analysis in a variety of jazz styles. *P. Nimmons*
Prerequisite: TMU200Y and P.I.
Not offered 1993-94

EMU370Y Elementary Music Education I **2.0**
Introduction to curriculum planning and classroom teaching in pre-school and elementary school. Emphasis on developing skills in teaching children through singing, listening, movement, playing instruments, and other creative activities. Acquaintance with and use of current methodologies (e.g., Orff, Kodaly) and materials. *L. Dolloff*
Prerequisite: EMU275Y, 231Y
Co-requisite: EMU372Y

EMU371Y Alternative Methods in Music Education **1.0**
A study of methods of secondary school music instruction that serve as alternatives to traditional band, orchestra and choral programs. Emphasis is on curriculum development and the evaluation of teaching strategies and materials.
Prerequisite: EMU275Y

EMU372Y Movement and Dance **1.0**
Development of coordination, flexibility and ease in movement, as well as a kinesthetic response to rhythm, dynamics, form and expression in music. Basic choreography and elements of space, time and force are explored in relation to elementary music education. *S. Burton*

EMU401C, 402C Special Studies in Choral Music I & II **1.0**
An intensive study of choral music technique and repertoire. *D. Rao*
1993 Summer only

EMU417F Jazz Arranging **1.0***
Advanced techniques of arranging for jazz ensemble, studio orchestra and jazz choir, including an examination of basic recording and sound reinforcement techniques as they apply to the contemporary arranger. *P. Nimmons*
Prerequisite: EMU317Y and P.I.

EMU430Y Choral Techniques II **2.0**
The advanced study of choral repertoire and choral techniques as applied to rehearsing and performing with school, community and church choirs. Class and lab participation. *D. Rao*
Prerequisite: EMU330Y

EMU450S Instrumental Class – Double Bass **0.5***
Introductory study of double bass. One hour, one term. *J. Gowen*
Bass majors: P.I.: Prerequisite: EMU350F

EMU456Y Band & Orchestral Techniques II **2.0**
Practical orchestral and small ensemble lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation. *P. Shand, C. Walter*
Prerequisite: EMU356Y: Co-requisite: PMU480Y

EMU464Y String Pedagogy **1.0**
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to string majors in all Bachelor of Music programs and to other students by permission of the instructor. *P. Shand*
Not offered 1993-94

EMU470Y Elementary Music Education II **3.0**
Refinement and application of curricular and instructional skills developed in EMU370Y, EMU372Y. Critical analysis of current music education philosophies, learning theories, methodologies and materials as they apply to elementary general music. In-field opportunities for observing and participating in the teaching of music to children. *L. Dolloff*
Prerequisite: EMU370Y, EMU372Y.
Prerequisite or Co-requisite: EMU153H

EMU475Y Seminar in Music Education **2.0**
Contemporary developments and future trends in music education will be explored in seminars and special workshops. Alternatives to and extensions of traditional approaches to music education will be investigated via research and practical application in classroom situations. *D. Elliott*
Prerequisite: EMU275Y

HISTORY & CULTURE OF MUSIC

HMU110Y Music as Culture **3.0**
An introduction to music and society, based on the examination of musical thought and practice in western and non-western traditions.
Co-requisite: TMU100Y
Replaces HMU121F, 122S

HMU133H Jazz **1.5**
The present and past influences of jazz, its origins, history, social impact, and role in shaping musical traditions of the present. *Offered alternate years.*

HMU134H The Symphony Orchestra **1.5**
The institution, the instruments, and the styles of orchestral composition, ca.1700 to the present.
Not offered 1993-94

HMU202H Music of Sub-Saharan Africa **1.5**
An introduction to many varieties of Sub-Saharan music and their cultures, with an emphasis on participation, including instrument-building, as a means of analysis. *J. Kippen*

HMU204H Studies in the European Tradition **1.5**
Emphasis on repertory by genre, library skills, analysis and description of music in words.
Prerequisite: HMU110Y
Replaces HMU221F/222S

HMU205H Musical Life in Toronto **1.5**
Music and musicians from the founding of the city to the present. Two hours. *C. Morey*
Prerequisite: HMU110Y

HMU223H Introduction to Music Research **1.5***
Studies in historical, analytical and critical methods with a view to exposing different approaches to research; investigation of reference books and music editions; bibliographical and organizational problems in preparing music papers.
Prerequisite: HMU110Y, TMU100Y.

HMU235H Classical Music of North India **1.5**
A practical and theoretical investigation of rag (melody) and tal (rhythm), an analysis of the major vocal and instrumental genres, and an introduction to the social history of the field.
Prerequisite: HMU110Y, TMU100Y
Not offered 1993-94

HMU320H Music in Twentieth–Century America 1.5
Jazz, ragtime and Tin Pan Alley, but also Ives, Cowell and Cage. *R. Falck*

HMU330H Topics in Medieval Music 1.5*
Plainchant and polyphony, including topics for individual research.
Prequisite: HMU222S, TMU200Y

HMU331H Topics in Renaissance Music 1.5*
Sacred and secular polyphony and instrumental music (1350-1600), including topics for individual research.
Prerequisite: HMU222S, TMU200Y

HMU332H Introduction to Music Source Study 1.5*
Practical work in transcribing and editing medieval and renaissance notation; other sources such as autograph scores and sketches.
Prerequisite: HMU222S, TMU200Y

HMU333H Topics in Baroque Music 1.5*
Instrumental and vocal genres (1600-1750), including topics for individual research.
Prerequisite: HMU122S, TMU100Y

HMU334H From Romantic to Modern
Music of the "in-between" generation: Debussy, Mahler, Strauss, Scriabin and others. Related artistic, philosophical and social movements and issues.
Prerequisite: HMU221F, TMU100Y
Not offered 1993-94

HMU339H Text Setting Before the Renaissance 1.5
Some very current opinions hold that the relationship between text and music in the Middle Ages was often just as close as in the period when word painting was thought to be an innovation. An examination of how unfamiliarity with the musical language is the main cause for statements to the effect that medieval composers were indifferent to text.
Prerequisite: HMU221F

HMU352H Chamber Music 1.5
European chamber music after 1600. *G. Johnston*
Prerequisite: HMU110Y, TMU100Y

HMU353H Opera 1.5
Selected works from the 17th to the 20th centuries; literary background, staging and musical setting. *G. Jones*
Prerequisite: HMU221F, TMU200Y

HMU354H The Symphonies of Beethoven 1.5
A detailed investigation of the symphonies in the context of Beethoven's oeuvre.
Prerequisite: HMU110Y, TMU100Y
Not offered 1993-94

HMU355H Studies in the History of Music in Canada 1.5
The background and development of the Canadian musical repertoire and of musical life in Canada. Text: McGee, *The Music of Canada* (Norton)
Prerequisite: HMU221F, TMU200Y
Not offered 1993-94

HMU359H Music for the Dance 1200–1700 1.5
An investigation of music written for the dance with the aim of tracing patterns and influences that separate national styles.
Prerequisite: HMU222S, TMU200Y
Not offered 1993-94

HMU371H The Mass 1.5
An examination of the polyphonic settings of the Mass Ordinary before the Renaissance.
Prerequisite: HMU110Y: *Not offered 1993-94*

HMU372H The Symphony 1.5
Selected major works from Haydn to Mahler. *M. Parker*
Prerequisite: HMU110Y, TMU200Y

HMU373H Concerto 1.5
A comprehensive survey of the genre with detailed study of selected examples from the Baroque period to the 20th century.
Prerequisite: HMU110Y
Co- or Prerequisite: TMU200Y
Not offered 1993-94

HMU430H Topics in Classical Music 1.5*
Preclassical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research.
Prerequisite: HMU110Y, TMU100Y

HMU431H Topics in Romantic Music 1.5*
Instrumental and vocal genres, including topics for individual research.
Prerequisite: HMU221F, TMU200Y

HMU432H Topics in 20th-century Music 1.5*
Developments and trends since 1910, including topics for individual research.
Prerequisite: HMU221F, TMU200Y

HMU433H Topics in Ethnomusicology 1.5*
Selected musical cultures of the world, including topics for individual research.
Prerequisite: HMU110Y, TMU100Y

HMU467H The Operas of Mozart 1.5
A survey, with special study of *Le Nozze di Figaro* and *Die Zauberflöte*
Prerequisite: HMU110Y, TMU100Y
Not offered 1993-94

HMU475H Stravinsky and Schoenberg 1.5
A study of the two dominant figures of the first half of the 20th century.
Prerequisite: HMU221F, TMU200Y
Not offered 1993-94

HMU480H Performance Practices 1.5
A survey of the historical evidence for performance practices of music written before 1800. Part of the course requirement will be the students' application of the techniques.
Prerequisites: HMU110Y, 222H, P.I.

HMU481H Topics in the History of Music Theory 1.5
Selected topics from the medieval to the modern era. *W. Bowen*
Prerequisites: HMU221H, 222H, TMU200Y
Not offered 1993-94

HMU499H Independent Study 1.5
Available to students in 3rd or 4th year on successful completion of several HMU courses, and depending on grade standing and availability of instructor. Permission of the Division.

JAZZ PERFORMANCE

The following courses are available to Jazz majors only

JMU100Y Jazz & Traditional Materials 2.0
The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly.

JMU101Y Jazz & Traditional Ear Training 2.0
Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances. Two hours weekly.

JMU104Y Jazz Keyboard Skills 1.0
Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.* One hour class piano instruction per week.

JMU185Y Jazz Applied Music 3.0
Individual instruction on major instrument or voice. One hour weekly.

JMU189Y Jazz Ensemble 2.0
See JMU389Y

JMU191Y Jazz Improvisation 1.0
This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and groups performances, approaches to practising, developmental techniques and exercises, and general performance skills are among the topics covered. One hour.

JMU192Y Small Jazz Ensemble 1.0
Students are assigned to small jazz ensembles by audition, rehearsing with faculty for 1.5 hours and independently for an additional 2 hours each week. Repertoire ranges from traditional to contemporary jazz styles.

JMU200Y Jazz & Traditional Materials 2.0
See JMU100Y

JMU201Y Jazz & Traditional Ear Training 2.0
Corresponding with materials studied in JMU200Y. See JMU101Y

JMU285Y Jazz Applied Music **3.0**
See JMU185Y

JMU289Y Jazz Ensemble **2.0**
See JMU389Y

JMU291Y Jazz Improvisation **1.0**
See JMU191Y

JMU292Y Small Jazz Ensemble **1.0**
See JMU192Y

JMU300Y Jazz & Traditional Materials **2.0**
See JMU100Y

JMU301Y Jazz & Traditional Ear Training **2.0**
Corresponding with materials studied in JMU300Y. See JMU101Y

JMU317Y Jazz Arranging **2.0**
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours.
Co-requisite: JMU300Y

JMU385Y Jazz Applied Music **3.0**
See JMU185Y

JMU389Y Jazz Ensemble **2.0**
Large jazz band is the required major ensemble for third- and fourth-year jazz majors. Also open to first- and second-year jazz majors, and other performers by audition. Four hours weekly.

JMU391Y Jazz Improvisation **1.0**
See JMU191Y

JMU392Y Small Jazz Ensemble **1.0**
See JMU192Y

JMU410Y Jazz Composition **2.0**
Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours.
Prerequisite: JMU300Y, 317Y

JMU485Y Jazz Applied Music **3.0**
See JMU185Y

JMU489Y Jazz Ensemble **2.0**
See JMU389Y

JMU491Y Jazz Improvisation **1.0**
See JMU191Y

JMU492Y Small Jazz Ensemble **1.0**
See JMU192Y

PERFORMANCE

The following two courses are available only to Performance Majors registered in the Woodwind Instruments program, or by P.I. to woodwind majors in other programs.

PMU061F Foundations & Fundamentals of Woodwind Instruments **1.0**
For Woodwind Majors or P.I.

PMU062 Tone Generators and Reed Making (Laboratory) **1.0**
For Woodwind Majors or P.I.

PMU135Y Lyric Diction **1.0**
A study of diction and the expression of text in song. The course deals with Italian, German and French in concise format, using the Standard International phonetic alphabet. *For voice majors only or P.I. C. Loewen*

PMU137Y Chamber Orchestra **1.0**
Provides practical experience in the standard literature for string orchestra. *Admission by audition.* CR/NCR *D. Zafer*
Not offered 1993-94

PMU138Y Italian/English Masterclass **1.0**
Practical approach to the study and performance of Italian and English vocal repertoire, with emphasis on expression of text. *C. Loewen*
For voice Performance majors only, or P.I.

PMU163Y Sight Reading **1.0**
Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. *For piano Performance majors only. B. Berlin, P. Souvairan*

PMU172Y Baroque Orchestra **1.0**
Performance of the Baroque string repertory on period instruments. Instruction in historical technique and style interpretation. Required for Baroque string majors. Three hours per week. *Admission by audition.* CR/NCR. *K. Mallon, conductor, G. Johnston, coordinator*

PMU173Y University Chorus 2.0
A major choral ensemble focusing on the development of vocal technique and musicianship skills required to rehearse and perform a diverse choral repertoire. Specifically intended to teach the skills and knowledge associated with the performance of ensemble music. Four hours. CR/NCR *J. Pinhorn*

PMU175Y University Women's Chorus 2.0
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Four hours CR/NCR *A. Cooper Gay*

PMU182Y Contemporary Music Ensemble 1.5
extra performer 0.5
Rehearsals and performances of 20th-century works, principally for larger ensembles, including works by student and faculty composers. In collaboration with the Composition Division. *Limited enrolment, by audition.* Three hours. 1.0 unit of credit may by applied to Chamber Music requirement. CR/NCR *G. Kulesha*

PMU183Y Guitar Orchestra 2.0
Practical training in ensemble performance. Five hours weekly. CR/NCR *E. Kassner*

PMU184Y Applied Music 1.5
Individual instruction in the student's major performance medium. One half-hour lesson per week.

PMU185Y Applied Music 3.0
Individual instruction in the student's major performance medium. One hour lesson per week. *For Performance majors only.*

PMU186Y Lute Class 1.5
Instruction for Guitar Performance majors only. One hour. *T. McKenna*

PMU187Y Historical Performance Ensembles 1.0 or 2.0
Performance of chamber music from an historical orientation. For singers and instrumentalists. Two hours, 1.0 units. *Required for Historial instrument majors; four hours,* 2.0. CR/NCR *G. Johnston, M. Haines*

PMU189Y Jazz Ensemble 2.0
See JMU189Y Jazz Ensemble

PMU190Y Concert Band 2.0
The University of Toronto Concert Band provides experience in music for conventional concert band instrumentation. Four hours minimum. CR/NCR *TBA*

PMU191Y Chamber Music 1.0 or 2.0
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn one additional unit. Two hours minimum. CR/NCR

PMU192Y U of T MacMillan Singers 2.0
Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Four hours minimum. CR/NCR *D. Rao*

PMU195Y Symphony Orchestra 2.0 or 3.0
The University of Toronto Symphony Orchestra performs in three or four concerts and a major opera annually. Orchestral performance students assigned to opera orchestra will receive a full unit of credit toward the required two units or, if this has been met, toward the six units of required music electives. Four hours minimun. CR/NCR *P. Hétu*

PMU196Y Opera Chorus 1.0 or 2.0
Participation in major operatic productions. Students must be prepared to rehearse up to 15 hours weekly during the three weeks that precede productions. *Admission by audition.* CR/NCR

PMU197Y Symphony Chorus 2.0
The University of Toronto Symphony Chorus is a major choral ensemble composed of student and community members performing the major choral orchestral repertoire of the Classical, Romantic and Contemporary periods of music. Development of musicianship skills for the performance of large works; reading of standard repertoire; emphasis on sight-singing, ear training and musical knowledge. Four hours minimum. CR/NCR *D. Rao*

PMU198Y Wind Symphony **2.0**
The University of Toronto Wind Symphony provides experience in music for large wind groups of diverse instrumentation. Four hours minimum. CR/NCR

PMU237Y Chamber Orchestra **1.0**
See PMU137Y: *Not offered 1993-94*

PMU240Y Lieder **1.0**
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. One hour. *G. Kraus*
For voice Performance majors only.

PMU251Y Piano – Instrumental Master Class **1.5**
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour. *W. Aide, P. Parr*
For piano Performance majors.
Co-requisite: PMU252Y

PMU252Y Piano – Vocal Master Class **1.5**
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour. *C. Loewen, J. Greer*
For piano Performance majors only.
Co-requisite: PMU251Y

PMU255Y Piano – Vocal Master Class **1.5**
Students prepare and perform vocal music with the pianists in PMU252Y. *C. Loewen, J. Greer*
By permission of the Division.

PMU260Y Teaching Methods – Piano I **2.0**
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the elementary and junior grades. Two hours. *M. Geringas*

PMU263Y Sight Reading **1.0**
Continuation of PMU163Y, required for those who received less than first class standing in PMU163Y.

PMU272Y Baroque Orchestra **1.0**
See PMU172Y

PMU273Y University Chorus **2.0**
See PMU173Y

PMU275Y University Women's Chorus **2.0**
See PMU175Y

PMU282Y Contemporary Music Ensemble **1.5**
See PMU182Y *extra performer 0.5*

PMU283Y Guitar Orchestra **2.0**
See PMU183Y

PMU284Y Applied Music **1.5**
See PMU184Y

PMU285Y Applied Music **3.0**
See PMU185Y

PMU286Y Lute **1.5**
See PMU186Y

PMU287Y Historical Performance Ensembles **1.0 or 2.0**
See PMU187Y

PMU289Y Jazz Ensemble **1.0 or 2.0**
See JMU189Y

PMU290Y Concert Band **2.0**
See PMU190Y

PMU291Y Chamber Music **1.0 or 2.0**
See PMU191Y

PMU292Y MacMillan Singers **2.0**
See PMU192Y

PMU295Y Symphony Orchestra **2.0 or 3.0**
See PMU195Y

PMU296Y Opera Chorus **1.0 or 2.0**
See PMU196Y

PMU297Y Symphony Chorus **2.0**
See PMU197Y

PMU298Y Wind Symphony **2.0**
See PMU198Y

PMU336Y French Diction **1.0**
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. *R. Landry*
For voice Performance majors or by P.I.

PMU337YChamber Orchestra **1.0**
Continuation of PMU237Y
Not offered 1993-94

PMU339Y Oratorio **1.0**
Study and performance of oratorio repertoire. One hour. *D. Bodle*
For voice Performance majors only, or by P.I.

PMU340Y Lieder **1.0**
See PMU240Y: Prerequisite: PMU240Y

PMU351Y Piano – Instrumental Master Class **1.5**
See PMU251Y

PMU352Y Piano – Vocal Master Class **1.5**
See PMU252Y

PMU354Y Piano – Instrumental Master Class **1.5**
Students prepare and perform chamber works with the pianists in PMU351Y. P.I.

PMU355Y Piano – Vocal Master Class **1.5**
Students prepare and perform vocal music with the pianists in PMU352Y. *C. Loewen, J. Greer* P.I.

PMU357Y Improvisation – Organ **1.0**
Varied harmonic treatment of melodies; the treatment of hymn tunes as preludes; trio playing. *W. Wright For organ Performance majors only, or by P.I.*: Prerequisite: TMU204Y

PMU360Y Teaching Methods – Piano II **1.0**
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the intermediate and advanced grades. One hour.
Prerequisite: PMU260Y or P.I.

PMU361Y Teaching Methods – Voice **1.0**
The physiology and techniques of singing. Vocal literature. Programming for beginners. *H. Simmie. For voice Performance majors, or by P.I.*

PMU372Y Baroque Orchestra **1.0**
See PMU172Y

PMU373Y University Chorus **2.0**
See PMU173

PMU375Y University Women's Chorus **2.0**
See PMU175Y

PMU376Y Departmental Literature – Piano **1.0**
Survey of selected repertoire. Class performance. *W. Aide. For Performance majors, or by P.I.*

PMU377Y Departmental Literature – Organ **1.0**
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright. For Performance majors or by P.I.*

PMU378Y Departmental Literature – Strings **1.0**
Survey of selected repertoire not covered elsewhere in the performance program. *B. Epperson For Performance majors, or by P.I.*

PMU379Y Departmental Literature – Winds **1.0**
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique.
For Performance majors, or by P.I.

PMU380Y Conducting **2.0***
Principles of baton technique. Conducting of simple vocal and instrumental scores. Special attention to the interpretation of condensed scores. *P. Hétu*
Limited enrolment. This course is normally not available to second year students.

PMU382Y Contemporary Music Ensemble **1.5**
See PMU182Y
extra performer 0.5

PMU383Y Guitar Orchestra **2.0**
See PMU183Y

PMU384Y Applied Music **1.5**
See PMU184Y

PMU385Y Applied Music **3.0**
See PMU185Y

PMU386Y Lute **1.5**
See PMU186Y

PMU387Y Historical Performance Ensembles **1.0 or 2.0**
See PMU187Y

PMU388Y Harpsichord **1.0**
Class lessons for Performance Organ majors.

PMU389Y Jazz Ensemble **2.0**
See JMU189Y

PMU390Y Concert Band **2.0**
See PMU190Y

PMU391Y Chamber Music **1.0 or 2.0**
See PMU191Y

PMU392Y MacMillan Singers **2.0**
See PMU192Y

PMU394Y Opera **5.0**
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurythmics, makeup. Selected students may be cast in major productions. *Admission by audition.*

PMU395Y Symphony Orchestra **2.0 or 3.0**
See PMU195Y

PMU396Y Opera Chorus **1.0 or 2.0**
See PMU196Y

PMU397Y Symphony Chorus **2.0**
See PMU197Y

PMU398Y Wind Symphony **2.0**
See PMU198Y

PMU399Y Recital **1.0**

PMU436Y French Diction **1.0**
See PMU336Y
Prerequisite: PMU336Y

PMU437Y Chamber Orchestra **1.0**
See PMU137Y: *Not offered 1993-94*

PMU439Y Oratorio **1.0**
See PMU339Y
Prerequisite: PMU339Y

PMU440Y Lieder **1.0**
See PMU240Y
Prerequisite: PMU340Y

PMU451 Piano – Instrumental Master Class **1.5**
See PMU251Y
Prerequisite: PMU351Y, 352Y

PMU452Y Piano - Vocal Master Class **1.5**
See PMU252Y
Prerequisite: PMU351Y, 352Y

PMU454Y Piano – Instrumental Master Class **1.5**
See PMU354Y
Prerequisite: P.I.

PMU455Y Piano - Vocal Master Class **1.5**
See PMU355Y
Prerequisite: P.I.

PMU457Y Improvisation – Organ **1.0**
Improvisation of larger forms: toccatas, preludes, fugues. *W. Wright*
Prerequisite: PMU357Y

PMU458Y Miscellaneous Instruments **1.0***
1993-94: Fortepiano *Colin Tilney*

PMU460Y Teaching Methods – Organ **1.0**
Study of selected "organ methods" with a view to establishing a philosophy of pedagogy. One hour. *W. Wright*

PMU472Y Baroque Orchestra **1.0**
See PMU172Y

PMU473Y University Chorus **2.0**
See PMU173Y

PMU475Y University Women's Chorus **2.0**
See PMU175Y

PMU476Y Departmental Literature – Piano **1.0**
See PMU376Y

PMU477Y Departmental Literature – Organ **1.0**
See PMU377Y

PMU478Y Departmental Literature – Strings **1.0**
See PMU378Y

PMU479Y Departmental Literature – Winds **1.0**
See PMU379Y

PMU480Y Conducting **2.0***
Continuation of PMU380Y. Special reference to conducting from full score. *P. Hétu*
Prerequisite: PMU380Y *Limited enrolment*

PMU482Y Contemporary Music Ensemble **1.5**
See PMU182Y *extra performer 0.5*

PMU483Y Guitar Orchestra **2.0**
See PMU183Y

PMU484Y Applied Music **1.5**
See PMU184Y

PMU485Y Applied Music **3.0**
See PMU185Y
Note: Applied Music mark for 4th-year students playing an orchestral instrument will include an Orchestral Excerpts Final Examination.

PMU486Y Lute **1.5**
See PMU186Y

PMU487Y Historical Performance Ensembles **1.0 or 2.0**
See PMU187Y

PMU489Y Jazz Ensemble **2.0**
See JMU189Y

PMU490Y Concert Band **2.0**
See PMU190Y

PMU491Y Chamber Music **1.0 or 2.0**
See PMU191Y

PMU492Y MacMillan Singers **2.0**
See PMU192Y

PMU494Y Opera **5.0**
See PMU394Y

PMU495Y Symphony Orchestra **2.0 or 3.0**
See PMU195Y

PMU496Y Opera Chorus **1.0 or 2.0**
See PMU196Y

PMU497Y Symphony Chorus **2.0**
See PMU197Y

PMU498Y Wind Symphony **2.0**
See PMU198Y

PMU499Y Recital **1.0**

PMU499F/S Recital **1.0**
Second recital or major orchestral or chamber appearance.

THEORY AND COMPOSITION

TMU100Y Materials of Music **2.0**
Harmony: triads, non-harmonic materials, dominant seventh, applied dominants, simple modulation. Elementary forms, and analysis of 18th- and 19th-century literature. Two hours.
Co-requisite: TMU101Y, 103Y, 104Y/105Y/106Y

TMU101Y Sight Singing and Rhythmic Training I **1.0**
Corresponding with materials studied in TMU100Y. Singing intervals, tonal melodies, chords, rhythms. One hour.

TMU103Y Dictation **1.0**
Corresponding with materials studied in TMU100Y. Melodic, harmonic and rhythmic dictation. One hour.

TMU104Y Keyboard Harmony **1.0**
Keyboard skills, corresponding with materials studied in TMU100Y, including scales, chords, harmonization of melodies, and figured bass. One hour. Exclusion: TMU105Y, 106Y

TMU105Y Keyboard Harmony **1.0**
Similar to TMU104Y. Emphasis on continuo realization. *For all keyboard majors.* One hour.
Exclusion: TMU104Y, 106Y

TMU106Y Fingerboard Harmony **1.0**
For guitar and lute majors. Curriculum similar to TMU104Y, but with an emphasis on continuo playing. One hour. *T. McKenna*
Exclusion: TMU104Y, TMU105Y

TMU110Y Introduction to Composition 2.0*
Material to be covered includes notation and preparation of scores and parts; introduction to instrumental and vocal writing; motives and their extensions; short, strict forms for 2-3 instruments, based on Classical and 20th-century models. Two hours. Limited enrolment. Primarily for students with an interest in Composition.

TMU127H Musical Acoustics **1.5**
Introduction to the acoustical foundations of music. Two hours. *D. Patrick*

TMU200Y Materials of Music **2.0**
Chromatic harmony and introduction to 20th-century techniques. Extended forms; analysis of 19th- and 20th-century literature. Two hours.
Prerequisite: TMU100Y, 101Y, 103Y, 104Y/

105Y/106Y Co-requisite: TMU201Y, 203Y, 204Y/205Y/206Y

TMU201Y Sight Singing and Rhythmic Training II **1.0**
Continuation of TMU101Y, corresponding with materials studied in TMU200Y. Singing tonal and chromatic melodies and chords, rhythms; introduction to 20th-century techniques. One hour. Prerequisite: TMU101Y

TMU203Y Dictation II **1.0**
Continuation of TMU103Y, corresponding with materials studied in TMU200Y. Melodic, harmonic and rhythmic dictation, including chromatic harmony, and introduction to 20th-century procedures. One hour.
Prerequisite: TMU103Y

TMU204Y Keyboard Harmony **1.0**
Continuation of TMU104Y; keyboard skills corresponding to materials studied in TMU200Y. One hour. Prerequisite: TMU104Y Exclusion: TMU205Y/206Y

TMU205Y Keyboard Harmony **1.0**
Similar to TMU204Y. Emphasis on continuo realization. *For keyboard majors only.* One hour. Prerequisite: TMU105Y Exclusion: TMU204Y, TMU206Y

TMU206Y Fingerboard Harmony **1.0**
For guitar and lute majors. Continuation of TMU106Y; curriculum similar to TMU204Y, but with an emphasis on continuo playing. One hour. Prerequisite: TMU106Y
Exclusion: TMU204Y, TMU205Y

TMU210Y Composition **3.0***
Short pieces in 20th-century idioms for one, two and three instruments. Performance an integral part; performance sessions in class. Two hours. Prerequisite: TMU100Y, 101Y, 103Y, 104Y/105Y/106Y
For Composition majors only. See page 27 for entrance requirements.

TMU211Y Composition **3.0***
Similar to TMU210Y, but for students who have chosen Composition as a Minor concentration. Prerequisite: TMU200, 201, 203, 204Y/205Y/206Y

TMU300Y Counterpoint **3.0***
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon, invention, chorale prelude, and fugue. Two hours. Prerequisite: TMU200Y

TMU302H Materials of Music **1.5**
Study of selected 20th-century music. Students may be required to perform in class. One hour. Prerequisite: TMU200, 201, 203, 204Y/205Y/206Y

TMU304H Keyboard Harmony **1.5***
Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment. Prerequisite: TMU200Y, TMU204Y/205Y

TMU305F/S Medieval Music **1.5**
Practical composition in medieval styles. Two hours. *Not offered 1993-94*

TMU307H Analytical Technique **1.5***
Harmonic, contrapuntal and structural analysis of selected works from Bach to the end of the 19th century. One hour. Prerequisite: TMU200Y

TMU310Y Composition **3.0**
Continuation of TMU210Y, including extended works for small chamber ensembles. Two hours. Prerequisite: TMU200, 201, 203, 204Y/205Y/206Y, TMU210Y. *Composition Majors only.*

TMU311Y Composition **3.0**
Continuation of TMU211Y; similar to TMU310Y. Two hours. *For students in the Composition Minor program.*

TMU312H An Introduction to Electroacoustic Music **1.5**
Survey of techniques employed in the composition of electroacoustic music. *D. Patrick*
Prerequisite: TMU127H
Co-requisite: TMU310Y/311Y

TMU314Y Orchestration **3.0***
Scoring for the orchestra; study of selected scores. Intended for Composition Majors. Two hours. Prerequisite: TMU100Y

TMU400F 16th-Century Counterpoint **1.5***
Study of modal counterpoint: strict species technique and 16th-century procedures in vocal writing. Two hours. *D. Holman*
Prerequisite: TMU200Y

TMU401H Introduction to Schenkerian Analysis 1.5*
Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours. *E. Laufer*
Prerequisite: TMU200Y, 307H or P.I.

TMU410Y Composition 3.0
Continuation of TMU310Y, including writing for orchestra. At least two compositions to be prepared for student performance. Two hours.
Prerequisite: TMU310Y. *For Composition Majors only*

TMU415F Music in Media 1.5
Composing for film, television and theatre. *L. Klein*
Prerequisite: TMU314Y/EMU317Y
Co-requisite: TMU311Y/410Y
Not offered 1993-94

ARTS AND SCIENCE COURSES

The following English courses are given exclusively for Faculty of Music students:

ENG155Y Twentieth Century Literature 3.0
Introduction to the prose fiction, drama and poetry written in English during the twentieth century. Representative works of at least twelve major writers will be studied, including: Conrad, *Heart of Darkness* (Penguin); Joyce, *A Portrait of the Artist as a Young Man* (Penguin); Lawrence, *Sons and Lovers* (Penguin); O'Neill, *Long Day's Journey Into Night* (Yale); Beckett, *Waiting for Godot* (Grove); Yeats, *Selected Poems* (ed.Jeffares); Eliot, *Selected Poems* and *one* of Frost, *Selected Poems* (Rinehart) or Williams, *Selected Poems* (New Directions).
Exclusion: ENG247Y

ENG255Y Drama & Modern Theatre 3.0
Detailed study of at least 20 dramatic texts chosen to represent different forms and periods from ancient Greece to the present, with particular attention to 20th-century plays; discussion of various issues of dramatic production in relation to 6-8 works to be seen in performance. Texts include a Greek tragedy, a medieval play, a late 17th- or 18th-century play, and a play by Shakespeare, Ibsen, Strindberg, Shaw, Brecht and Beckett.
Exclusion: ENG222Y

The following courses may be of interest to Faculty of Music students:

EAS328Y Music Traditions of South and Southeast Asia 3.0

EAS329Y Music Traditions of East Asia 3.0

Consult the Arts and Science Calendar for descriptions of the above courses.

ITA185Y Elementary Italian 3.0
A beginning Italian language course for students in Faculties other than Arts & Science. *May not be taken by students with Grade 13 Italian or equivalent, or by dialect speakers qualified to take ITA110Y.*

For descriptions of other courses, see the Arts and Science Calendar.

REGISTRATION AND ACADEMIC REGULATIONS

REGISTRATION

Each student must register in the Edward Johnson Building in September as specified in the Schedule of Dates. Detailed information concerning course selection, auditions, placement tests, etc., will be mailed to returning and newly admitted students in the summer months.

The Faculty of Music reserves the right to withdraw courses listed in this Calendar, limit course enrolment, or make substitutions in a student's academic program, without giving prior notice.

The auditing of courses is not permitted in the Faculty of Music.

Confirmation of Courses

Students will be asked to check their courses in October to ensure that records are correct. In confirming courses, students are required to accept responsibility for their course registrations by signing and dating the program sheet.

Course Changes

Students are advised to consult the Schedule of Dates (page 4) to ascertain the dates by which courses may be added or dropped. Course change forms are obtainable from the Student Records Office or the Receptionist.

Applied Music and Major Ensemble

All students should be prepared for a placement audition during Registration Week. This audition determines the student's assignment to a performing ensemble and, for those registering for the first time, to an applied music teacher. **These assignments are at the discretion of the Performance Division.**

All voice, string, wind and percussion students must audition in their major performance medium. Incoming piano and voice students will be required to perform a voice audition for choral placement. Wind, string and percussion students are required to participate, on their major instruments, in a major ensemble, as assigned by the Performance Division.

Transfer and Withdrawal

Students wishing to change programs within the Faculty or University should consult with the Registrar. A student may withdraw from the Faculty and the University up to February 11th without incurring academic penalty.

Letter of Permission (Study Elsewhere)

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply **in advance** to the Registrar. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. **Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music.** A fee of $30 is levied for such letters.

FINAL EXAMINATIONS

Final examinations are held in April and May (for Y,S,H and B courses). Final examinations for F and A courses are held in December. Refer to the Schedule of Dates for details of the current year's exam dates.

Students should not make travel or other commitments until the exam timetables have been published.

Misreading of the examination timetables will not be accepted as grounds for petitions or academic appeals.

Missed exams, due to illness: see page 62, Aegrotat Standing.

RECITAL / APPLIED MUSIC EXAMINATION DEFERRALS

Students prevented from completing an Applied Music final examination or Recital because of a medical condition may Petition to have the examination deferred. The deadline for completing the deferred examination is October 31st of the next academic year. Should the medical disability persist beyond this date, the student may not remain

registered in any courses requiring performance (e.g. Applied Music, Ensembles etc.), but may petition for special consideration and/or part-time status, after discussion with the Performance Division and the Registrar.

1 Standing in a Course

Standing in a course requires a final mark of 50% or higher. The Faculty of Music uses the following grading system, excepting courses for which CR (Credit) or NCR (No Credit) apply:

Mark %	Grade	
80 – 100	A	Excellent
70 – 79	B	Good
60 – 69	C	Adequate
50 – 59	D	Marginal
35 – 49	E	Inadequate
0 – 34	F	Wholly Inadequate

2 Standing in a Year

To receive standing in any year, a student must obtain an overall average of 60% or higher, based on the following scale:

Mark %	Grade
80 – 100	A
70 – 79	B
60 – 69	Pass
Less than 60%	Fail

A student with full-time status who obtains an "A" standing in the final year will graduate "With Honours".

Failure in First Year

A student who fails first year must reapply for admission through the Registrar and will be considered with other first-year applicants; re-acceptance is not automatic. A student repeating first year must achieve a cumulative average of 60% in the second attempt. Failure to do so will result in suspension from the Faculty.

Probationary Status

Students beyond first year whose cumulative average is in the range of 50-60% will be placed on probation. Students with an average below 50% may be suspended from the Faculty. Failure to achieve a cumulative average of 60% or better at the end of the probationary year will result in suspension from the Faculty for at least one year. A degree or diploma will not be granted if the cumulative average is below 60%.

Students who fail prerequisite courses may find they are unable to enrol in a full program of the next higher year.

PROCEDURES FOR SUBMITTING PETITIONS AND ACADEMIC APPEALS

Petitions

Students seeking exemption or other variations from academic regulations during the school year should apply to the Registrar (Room 141) for an official Petition form. Before the Petition is written students must consult with the Regis trar to ensure that a Petition is clearly worded and appropriate to the situation.

To enter a Petition, the student prepares a written statement:

- stating clearly the special consideration requested;
- stating clearly the reasons(s) why the student believes an exception to the rules is appropriate; and
- appending supporting documents (letters, medical certificates, etc)

Medical certificates submitted must indicate the following:

- that the student was examined at the time of the illness;
- the nature of the illness and duration of the debility;
- the physician's professional opinion as to whether the student should receive special consideration on medical grounds.

Upon completion, the document should be submitted to the Registrar, for presentation at the next meeting of the Petitions Committee. Students are notified in writing of the decision.

ACADEMIC APPEALS

The Academic Appeals Committee of the Council of the Faculty of Music has been established as the formal structure within the Faculty for the hearing of appeals against a final mark in a course. Within the Faculty, final decision on an appeal rests with this Committee, which reports to Faculty Council for information.

It is not necessary to submit a formal Appeal to request that a final examination be re-read, or that a grade be re-calculated. Such requests may be submitted as Petitions; a fee of $13.00 is levied, refundable if the decision is in the student's favour.

Procedures

1. A student wishing to appeal a final mark must first arrange an interview with the instructor and/or the divisional coordinator.
2. If this meeting does not resolve the question satisfactorily, the student will then meet with the Registrar to discuss the preparation

and submission of the official Appeal.

3. **Time limit – Appeals must be submitted within ninety days of the issuing of the official Statement of Results.**
4. The written notice of appeal must state the nature and grounds of the appeal and must be accompanied by any documents or material which will be used in support of the appeal. If the appellant is unable to obtain part of the supporting documentation within the ninety days deadline, an application may be made to the Dean of the Faculty of Music for an extension of time, not to exceed thirty days. **Note:** No Appeal will be accepted unless the grounds are reasonable and clearly stated. Supporting documentation will not be accepted after the deadline, unless prior approval has been given for late submission.
5. Receipt of the appeal will be acknowledged by the Chair of the Academic Appeals Committee in a letter sent by registered mail or other receipted delivery. It is the responsibility of the appellant to ensure that a current mailing address is provided to the Chair.
6. The Chair will set a date and time for the appeal to be heard. The appellant will be notified of the date, time and place of the meeting by registered mail or other receipted delivery, at least two weeks prior to the meeting date.
7. The student has the right to appear before the Academic Appeals Committee, with or without an adviser. If the student intends to be accompanied by an adviser this must be communicated on the notice of the appeal.
8. The Academic Appeals Committee is required to arrive at a majority decision and this decision, together with reasons for the decision, will be sent to the appellant by registered mail or other receipted delivery within two weeks of the hearing of the appeal.
9. A further appeal from the decision of the Faculty of Music Academic Appeals Committee may be commenced by filing a notice of appeal with the Secretary of the Academic Appeals Board of the Governing Council of the University of Toronto, **no later than ninety days** after the decision from which the appeal is being taken has been communicated in writing to the appellant.

AEGROTAT STANDING

If the ability of a student to complete a course is affected by illness or domestic problems beyond his/her control, a petition may be made for special consideration. If there are adequate grounds, the Faculty will determine the status of the work already done and the steps that must be taken to complete the course. Alternatively, a recommendation may be made by the Faculty to grant Aegrotat Standing in the course. Petitions must be filed with the Registrar on or before the last day of the relevant final examination period, together with a medical certificate including the statement that the student was examined at the time of the illness, or other relevant documentation. If necessary, the medical certificate or documents may follow, but the petition must be submitted before the examination period ends; **late petitions will not be considered.**

Aegrotat Standing in a course carries the "AEG" designation on the official transcript; no numerical or letter grade is assigned.

The Faculty of Music reserves the right not to grant Aegrotat Standing more than once to any one student.

ATTENDANCE AND UNSATISFACTORY WORK

Students whose attendance or work is deemed to be unsatisfactory may have their registration cancelled at any time by the Faculty. The Council may suspend a student from registration in the Faculty for a given period of time not exceeding two years for unsatisfactory work. The student must then reapply for admission.

OPTIONAL RECITALS

Students wishing to give recitals that are not required as part of their programs must receive permission from their Applied Music instructor and the Performance Division.

PERFORMING ENGAGEMENTS

During the academic year many students wish to take advantage of performing opportunities that may enhance and complement their studies in the Faculty of Music. Should a scheduling conflict arise because of a performing opportunity, this must be reported to the Performance Division, where an attempt will be made to resolve the problem. Students must realise, however, that academic obligations take priority over any outside engagement. The Performance Division requires that students complete, *well in advance,* an Outside Engagement form if an absence from the Faculty of Music is to be requested.

UNIVERSITY POLICIES

UNIVERSITY GRADING PRACTICES POLICY

Purpose The purpose of the University Grading Policies is to ensure:

(a) that grading practices throughout the University reflect appropriate standards;
(b) that the evaluation of students is made in a fair, objective manner against these academic standards;
(c) that grade scales, while remaining suited to the particular circumstances of every division, are compatible with each other;
(d) that the academic standing of every student can be accurately assessed even when courses have been taken in different divisions of the University and evaluated according to different grade scales.

Application of Policy

The Policy applies to all individuals and committees taking part in the evaluation of student performance in degree, diploma, and certificate credit courses (hereafter referred to as courses), excluding courses in the School of Graduate Studies.

Amendment to Policy

Amendments to the Policy shall be recommended to the Academic Board. Changes to the divisional regulations on grading practices shall be forwarded to the Committee on Academic Policy and Programs.

Distribution of Policy

A copy of the Grading Practices Policy as well as the description of the grade scale used in a division and the substance of divisional regulations indicated in Part II of this Policy shall be published in the Calendar of the division. Similarly a copy shall be given to all students upon initial registration and to all instructors and others, including teaching assistants, involved in the evaluation of student performance.

PART I GRADES

Meaning of Grades Grades are a measure of the performance of a student in individual courses. Each student shall be judged on the basis of how well he or she has command of the course materials.

I.1 A grade assigned in a course is not an assessment of standing within a program of studies. To determine the requirements for credit and standing in a program of studies, the academic regulations of the division in which the program is offered should be consulted.

I.2 Grades for each course shall be assigned with reference to the following meanings (which may be expanded in the divisional regulations under Part II):

Excellent	*Marginal*
Good	*Inadequate*
Adequate	*Wholly Inadequate*

Grade Scales

I.3 Once a judgement on the performance of the student has been made, the following grade scales may be used in accordance with divisional practice:

(a) a compatible letter grade scale;
(b) the numerical scale of marks;

and/or

(c) the scales Honours/Pass/Fail and Credit/NoCredit

Grades vs Scores

I.4 Grades should always be based on the approved grade scales. However, students may find that on any one evaluation they may receive a numerical or letter mark that reflects the score achieved on the test or essay. The cumulative scores may not be directly identified with the final grade. Grades are final only after review by the divisional review committee described below.

I.5 A table of correspondence and a translation table are defined in the Appendix for each of the letter grade scales referred to in I.3(a) in order to allow the conversion, when necessary, of a

grade assigned from one scale to the corresponding grade in another. It should be noted that these tables are not to be used to translate a score to a grade directly.

Grade Reporting

I.6 Only one letter scale, as referred to in I.3(a) may be used in a division for assigning grades, but the numerical scale and the H/P/FL and CR/NCR scales, as referred to in I.3(b) and (c) respectively, may also be used. The grades assigned in a course, however, must all be from the same scale.

I.7 Grades in each course shall be assigned according to the practice of the division offering the course. Grades in each course shall be reported according to the practice of the division administering the program in which the student is registered (the reporting division).

(a) Grades shall be reported as assigned when the division offering the course is also the reporting division, when the offering and reporting divisions use the same grade scale, and when the grades are assigned from the H/P/FL or C/NCR scales.

(b) In all other cases, grades shall be reported as converted to the scale used by the reporting division, and the conversion shall be made according to the tables of correspondence and the translation tables defined in the Appendix.

(c) With the exception of H/P/FL and CR/NCR scales, two different letter grade scales may not be used on the same transcript.

(d) A grade not reported in the form originally assigned by the offering division must on request be made available to the student in that form by the reporting division.

I.8 All non-grade symbols used in reporting course results must correspond to the University–wide standard. A list of the currently approved symbols and their meanings is given in the Appendix A.2.

I.9 The information in grade reports and transcripts must be communicated to the user, whether within or outside the University, in a clear and meaningful way. To that end, transcripts issued by every division of the University must indicate the relationship between the divisional grade scale, the grade meanings, the basic letter grade scale, whether refined or unrefined by plus and minus signs, and the scale of numerical marks as well as the translation table. A list of non-grade symbols and meanings shall also be included in the transcript.

PART II GRADING PROCEDURES

Approval of Grades

Grades shall be recommended by the instructor to the chair or division head. The grades shall then be reviewed and approved following the divisional review procedure. Grades shall not be reported or released to students as official until the divisional review procedure has been carried out. The divisional review constitutes final approval of grades except when grades are changed on appeal.

II.1 Divisional Review Committee

In each division, a committee chaired by the divisional head or a designate, and where appropriate, an additional committee structure, with the chairs (or their designates) of departments or other academic units of division serving as chairs shall:

(a) administer the implementation of the University Grading Practices Policy at the divisional level and oversee the general consistency of grading procedures within the division;

(b) formulate, approve, and administer the University's specific regulations concerning the grade scale or scales to be used, the assignment of non-grade symbols for course work, classroom procedures and approved methods of evaluation;

(c) review, adjust and approve course grades recommended by instructors. The grades recommended for any individual student in the professional faculties may be adjusted according to his or her performance in the course or program as determined by the committee. The divisional committee has the final responsibility for assigning the official course grade.

II.2 Classroom Procedures

To ensure that the method of evaluation in every course reflects appropriate academic standards and fairness to students, divisional regulations governing classroom procedures must be consistent with the practices below.

(a) As early as possible in each course (and no later than the division's last date for course enrolment), the instructor shall make available to the class, and shall file with the division or department, the methods by which student performance shall be evaluated. This should include whether the methods of evaluation shall be essays, tests, examinations, etc., the relative weight of these methods in relation to the overall score, and the timing of each major evaluation.

(b) After the methods of evaluation have been made known, the instructor may not change them or their relative weight without the consent of at least a simple majority of the students enrolled in the course. Any changes shall be reported to the division or department.

(c) Student performance in a course shall be assessed on more than one occasion. No one essay, test, examination, etc., should have a value of more than 80% of the grade. Criteria for exemption may by determined by the division.

(d) In courses that meet regularly as a class there shall be an examination (or examinations) conducted formally under divisional auspices and worth (alone or in the aggregate) at least one-third of the final grade. Criteria for exemption may be determined by the division. The relative value of each part of an examination shall be indicated to the student. In the case of a written examination, the value shall be indicated on the examination paper.

(e) Commentary on assessed term work and time for discussion of it shall be made available to the student.

(f) At least one piece of term work which is a part of the evaluation of a student performance, whether essay, lab report, review, etc., shall be returned to the student prior to the last date for withdrawal from the course without academic penalty.

(g) Grades shall be recommended by the instructor in reference to the approved scales on the basis of each student's overall performance.

In formulating their own regulations divisions may add to items (a) to (g) and may adopt fuller or more specific provisions, for example in place of such terms as "a simple majority" (b) "one-third of the final grade" (d), or in particularizing the evaluation methods referred to in (a) and (b).

II.3 Procedures in the Event of Disruptions

Principles The following principles shall apply in the event of disruption of the academic program:

(i) The academic integrity of academic programs must be honoured; and

(ii) Students must be treated in a fair manner recognizing their freedom of choice to attend class or not without penalty.

Procedures

(a) The Vice-President and Provost, or the Academic Board, shall declare when a disruption of the academic program has occurred. The Provost shall take steps to inform the University community at large of the changes to be implemented, and will report to the Committee on Academic Policy and Programs regarding the implementation of the procedures and changes to the status of the academic programs.

(b) Individual instructors or multi-section coordinators responsible for courses that are disrupted shall determine, as the disruption proceeds, whether any changes to classroom procedures are needed to complete the course.

(c) Changes to the classroom procedures should, where possible, first be discussed with students prior to the class in which a vote of the students present on the proposed changes is to be taken. Changes agreed upon by consensus should be forwarded to the department or division with a report on the attendance at the class where the vote was taken.

(d) Where consensus on changes has not been arrived at, or where a vote is not feasible, the instructor, after class discussion, will provide the division head or chair of the department in multi-departmental faculties, with his or her recommendation, along with the results of any classroom votes. The chair or division head shall then make a decision.

(e) Where classes are not able to convene, the instructor, with the prior approval of the chair in multi-departmental faculties of the division head, shall make changes deemed necessary to the classroom procedures. In the absence of the instructor such changes will be made by the divisional head and require the approval of the Provost. Where courses are to be cancelled, approval of the division council is required. If the divisional council cannot meet, approval of the division head, or in the absence of the division head, the approval of the Provost, is required.

(f) Students must be informed of changes to classroom procedures. This may be done by circulating the changes in writing to the class, posting in the departmental and faculty offices, reporting to the divisional council, as well as listing in the campus press. Should classes resume students must be informed, at class, of any changes made during the disruption.

(g) Where changes to the classroom procedures are made students who do not wish to com-

plete the course under the revised procedures may withdraw without academic penalty. This must be done prior to the last day of classes.

(h) Where students have not attended classes that are meeting, they nonetheless remain responsible for the course work and meeting course requirements. However, where possible, reasonable extension of deadlines for the course requirements, or provision of make-up tests shall be made and reasonable alternative access to material covered should be provided.

(i) A student who feels, owing to his or her special circumstances, that changes to the classroom procedure have unreasonably affected his or her grade may appeal the grade following the procedures as set out in each division.

II.4 Assessment in Clinical and Field Settings

Divisions may make reasonable exemptions to the classroom procedures described above in circumstances such as field or clinical courses where adherence to these procedures is not possible. Nevertheless, it is obligatory that the assessment of the performance of students in clinical or field settings should be fair, humane, valid, reliable and in accordance with the principles enunciated in the University Grading Practices Policy. Accordingly, where a student's performance in a clinical or field setting is to be assessed for credit, the evaluation must encompass as a minimum:

(a) a formal statement describing the evaluation process, including the criteria to be used in assessing the performance of students and the appeal mechanisms available. This statement should be available to all students before or at the beginning of the clinical or field experience;

(b) a mid-way performance evaluation with feedback to the student;

(c) written documentation of the final assessment.

In addition, for such clinical and field experiences, divisions must ensure that:

(d) clinical and field assessors are fully informed regarding University, divisional and course policies concerning evaluation procedures, including the specific assessment procedures to be applied in any particular field or clinical setting. Any exception from the above would require a divisional request with explanation for approval by the Governing Council.

II.5 Grade Review and Approval Process

The following principles and procedures shall govern the grade review and approval process.

(a) The distribution of grades in any course shall not be predetermined by any system of quotas that specifies the number or percentage of grades allowable at any grade level.

(b) However, a division may provide broad limits to instructors setting out a reasonable distribution of grades in the division or department. Such broad limits shall recognize that considerable variance in class grades is not unusual. The division may request an explanation of any grades for a course that exceed the limits and hence appear not to be based on the approved grade scales or otherwise appear anomalous in reference to the Policy. It is understood that this section shall only be used when the class size is thirty students or greater. Each division shall make known in the divisional Calendar of any such limits.

(c) The criterion that the Divisional Review Committee shall employ in its evaluation is whether the instructor has followed the University Grading Practices Policy. The Review Committee shall not normally adjust grades unless the consequences of allowing the grades to stand would be injurious to the standards of the University, or the class in general.

(d) Membership on the Divisional Review Committee may include students but should not include members of the divisional appeals committees.

(e) Where grades have been adjusted by a divisional committee, the students as well as the instructor shall be informed. On request, the students or the instructor shall be given the reason for the adjustment of grades, a description of the methodology used to adjust the grades, and a description of the divisional appeal process.

(f) Where a departmental review committee changes course grades, the faculty office shall be so informed. Having done so, the faculty office shall relay this information, upon request, to the students or the instructor with a description as to the reason for the change and the methodology used.

(g) Past statistical data, including drop-out rates, mean arithmetic average, etc., should be

provided to the Divisional Review Committee as background information where available. The Committee will not use this information exclusively to judge whether a specific grades distribution is anomalous. Rather, the information should provide part of the basis for an overall review of grades in a division.

(h) Where class grades have been changed, or when the Divisional Review Committee had reservations about the grades, the issue will be taken up with the instructor by the division or department head, with a view to ensuring that the Grading Practices Policy is followed in future.

Appeal Procedure

Every division shall establish divisional appeal procedures. Students may appeal grades according to the procedures established for that purpose in the division. The appeal may be made whether marks have been altered by the review process or not. These procedures shall be outlined in the divisional Calendar, and available upon request at the faculty or registrar's office.

II.6 Student Access to Examination Papers

(a) All divisions should provide access to copies of the previous year's final examination papers and other years' papers, where feasible. Exemptions may be granted by an appropriate committee of the division or department.

(b) All divisions should provide students with the opportunity within a reasonable time to review their examination paper where feasible. A recovery fee should be set to cover administrative costs including photocopying.

(c) All divisions should provide, in addition to the customary re-reading of papers and the re-checking of marks, the opportunity for students to petition for the re-reading of their examination where feasible. A cost recovery fee should be set and returned where appropriate.

II.7 Conflict of Interest

Where the instructor or a student has a conflict of interest, or is in a situation where a fair and objective assessment may not be possible, this should be disclosed to the division chair or head who shall take steps to ensure fairness and objectivity.

UNIVERSITY OF TORONTO CODE OF BEHAVIOUR ON ACADEMIC MATTERS

The Governing Council of the University of Toronto has approved a Code of Behaviour which sets out clearly the standard of conduct in academic matters expected of members of the University community. The Code is enforced by the Provost and the Disciplinary Tribunal. Below are extracts from the Code, covering offences and sanctions as they apply to students. The full text is available from the Office of the Dean & the Registrar.

Section B Offences

B.1 1. It shall be an offence for a student intentionally:

(a) to forge or in any other way alter or falsify any document or evidence required for admission to the University, or to utter, circulate or make use of any such forged, altered or falsified document, whether the record be in print or electronic form;

(b) to use or possess an unauthorized aid or aids or obtain unauthorized assistance in any academic examination or term test or in connection with any other form of academic work;

(c) to personate another person at any academic examination or term test or in connection with any other form of academic work;

(d) to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e. to commit plagiarism (for a more detailed account of plagiarism see Appendix A in full text);

(e) to submit for credit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or program of study in the university or elsewhere;

(f) to submit for credit any academic work containing a purported statement of fact or reference to a source which has been concocted.

2. It shall be an offence for a faculty member intentionally:

(a) to approve any of the previously described offences;

(b) to evaluate an application for admission or transfer to a course or program study by

other than duly established and published criteria;

(c) to evaluate academic work by a student by reference to any criterion that does not relate to its merit, to the time within which it is to be submitted or to the manner in which it is to be performed.

3. It shall be an offence for a faculty member and student alike intentionally:

(a) to forge or in any other way alter or falsify any academic record, or to utter, circulate or make use of any such forged, altered or falsified record, whether the record be in print or electronic form;

(b) to cause by action, threat or otherwise in a classroom, laboratory or examination room a disturbance, which the member knows or ought reasonably to know, obstructs the teaching of a course or the holding of a test or examination.

4. The following are offences to the extent that they relate to the teaching and learning relationship. It shall be an offence for a faculty member alike intentionally:

(a) to remove or copy or alter stored information such as books, film, data files or programs from a library, computer or information storage, processing or retrieval system or its peripheral communications devices without proper authorization; or to mutilate, misplace, misfile, install or render inoperable any such information, program, system or device, or in any other way to deprive immediately or at some point in the future without authorization another member or members from using or having access to any such resource;

(b) to use in a substantial way any information storage, processor or retrieval facility such as a library, computer, telephone, network or telecommunications system, or facsimile or photocopying equipment, or similar equipment, for any other purpose than that for which privileges of use or access have been granted;

(c) to access any University computer, library, or other information storage, processing or retrieval system or any personal academic file without proper authorization.

5. A graduate of the University may be charged with any of the above offences committed intentionally while he or she was an active student, when, in the opinion of the Provost, the offence, if detected, would have resulted in a sanction sufficiently severe that the degree would not have been granted at the time that it was.

B.II Parties to Offences

1. (a) Every member is a party to an offence under this Code who intentionally:

(i) actually commits it;

(ii) does or omits to do anything for the purpose of aiding or assisting another member to commit the offence;

(iii) does or omits to do anything for the purpose of aiding or assisting any other person who, if that person were a member, would have committed the offence;

(iv) abets, counsels, procures or conspires with another member to commit or be a party to an offence; or

(v) abets, counsels, procures or conspires with any other person who, if that person where a member, would have committed or have been a party to the offence.

(b) Every party to an offence under this Code is liable upon admission of the commission thereof, or upon conviction, as the case may be, to the sanctions applicable to that offence.

2. Every member who, having an intent to commit an offence under this Code, does or omits to do anything for the purpose of carrying out that intention (other than mere preparation to commit the offense) is guilty of an attempt to commit the offence and liable upon conviction to the same sanctions as if he or she had committed the offence.

3. When a group is found guilty of an offence under this Code, every officer, director or agent of this group, being a member of the University, who directed, authorized or participated in the commission of the offence is a party to and guilty of the offence and is liable upon conviction to the sanctions provided for the offence.

C.I. (a) Divisional Procedures

Note Where a student commits an offence, the faculty in which the student is registered has responsibility over the student in the matter.

1. No hearing within the meaning of Section 2 of the Statutory Powers Procedure Act is required for the purposes of, or in connection with, any of the discussions, meetings and determinations referred to in Section C.I. (a), and such discussions, meetings and determinations are not proceedings of the Tribunal.

2. Where an instructor has reasonable grounds to believe that an academic offence has been committed by a student, the instructor shall so inform the student immediately after learning of the act of conduct complained of, giving reasons, and invite the student to discuss the matter. Nothing the student says in such a discussion may be used or receivable in evidence against the student.

3. If after such a discussion, the instructor is satisfied that no academic offence has been committed, he or she shall so inform the student and no further action shall be taken in the matter by the instructor, in which case he or she may again proceed in accordance with subsection 2.

4. If after such discussion, the instructor believes that an academic offence has been committed by the student, or if the student fails or neglects to respond to the invitation for discussion, the instructor shall make a report of the matter to the department chair or through the department chair to the dean. (See also C.I. (b)1.)

5. When the dean or the department chair, as the case may be, has been so informed, he or she shall notify the student in writing accordingly, provide him or her with a copy of the Code and subsequently afford the student an opportunity for discussion of the matter. In the case of the dean being informed, the chair of the department and the instructor shall be invited by the dean to be present at the meeting with the student. The dean shall conduct the interview.

6. Before proceeding with the meeting, the dean shall inform the student that he or she is entitled to seek advice, or to be accompanied by counsel at the meeting, before making, and is not obliged to make, any statement or admission, but shall warn that if he or she makes any statement or admission in the meeting, it may be used or receivable in evidence against the student in the hearing of any charge with respect to the offence or alleged offence in question. The dean shall also advise the student, without further comment or discussion, of the sanctions that may be imposed under Section C.I. (b), and that the dean is not obliged to impose a sanction but may instead request that the Provost lay a charge against the student. Where such advice and warning have been given, the statements and admissions, if any, made in such a meeting may be used or received in evidence against the student in any such hearing.

7. If the dean, on the advice of the department chair and the instructor, or if the department chair, on the advice of the instructor, subsequently decides that no academic offence has been committed and that no further action in the matter is required, the student shall be so informed in writing and the student's work shall be accepted for normal evaluation or, if the student was prevented from withdrawing from the course by the withdrawal date, he or she shall be allowed to do so. Thereafter, the matter shall not be introduced into evidence at a Tribunal hearing for another offence.

8. If the student admits the alleged offence, the dean or the department chair may either impose the sanction that he or she considers appropriate under Section C.I. (b) or refer the matter to the dean or Provost, as the case may be, and in either shall inform the student in writing accordingly. No further action in the matter shall be taken by the instructor, the department chair or the dean if the dean imposes a sanction.

9. If the student is dissatisfied with a sanction imposed by the department chair or the dean, as the case may be, the student may refer the matter to the dean or Provost, as the case may be, for consideration.

10. If the student does not admit the alleged offence, the dean may, after consultation with the instructor and the department chair, request that the Provost lay a charge against the student. If the Provost agrees to lay a charge, the case shall the proceed to the Trial Division of the Tribunal.

11. Normally, decanal procedures will not be examined in a hearing before the Tribunal. A failure to carry out the procedures referred to in this Section, or any defect or irregularity in such procedures, shall not invalidate any subsequent proceedings of or before the Tribunal, unless the chair of the hearing considers that such failure, defect or irregularity resulted in a substantial wrong, detriment or prejudice to the accused. The chair will determine at the opening of the hearing whether there is going to be any objection to defect, failure or irregularity.

12. No degree, diploma or certificate of the University shall be conferred or awarded, nor shall a student be allowed to withdraw from a course from the time of the alleged offence until the final disposition of the accusation. However, a student shall be permitted to use University facilities while a decision is pending, unless there are valid reasons for the dean to bar him or her from a facility. A student upon whom a sanction has been imposed by the dean or the department chair under Section C.I. (b) or who has been convicted by the Tribunal shall not be allowed to withdraw from a course so as to avoid the sanction imposed.

13. A record of cases disposed of under Section C.I.(a) and of the sanctions imposed shall be kept in the academic unit concerned and may be referred to by the dean in connection with a decision to prosecute, or by the prosecution in making representations as to the sanction or sanctions to be imposed by the Tribunal, for any subsequent offence committed by the student. Information of such cases shall be available to other academic units upon request and such cases shall be reported by the dean to the Secretary of the Tribunal for use in the Provost's annual report to the Academic Board. The dean may contact the Secretary of the Tribunal for advice on for information on cases disposed of under Section C.II hereof.

14. Where a proctor or invigilator, who is not a faculty member, has reason to believe that an academic offence has been committed by a student at an examination or test, the proctor or invigilator shall so inform the student's dean or department chair, as the case may be, who shall proceed as if he or she were an instructor, by analogy to the other provisions of this section.

15. In the case of alleged offences not covered by the above and not involving the submission of academic work, such as those concerning forgery or uttering, library or computer material or library or computer resources, and in cases involving cancellation, recall or suspension of a degree, diploma or certificate, the procedure shall be regulated by analogy to the other procedures of this section.

C.I. (b) Divisional Sanctions

1. In an assignment worth 10 percent or less of the final grade, the department chair may handle the matter if:

(i) the student admits guilt; and

(ii) the assignment of a penalty is limited to at most a mark of zero for the piece of work.

If the student does not admit guilt, or if the department chair chooses, the matter shall be brought before the dean.

2. One or more of the following sanctions may be imposed by the dean where a student admits to the commission of an offence:

(a) a written reprimand

(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;

(c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;

(d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

(e) denial of privileges to use any facility of the University, including library and computer facilities;

(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;

(g) assignment of a grade of zero of a failure for the course in respect of which the offence was committed;

(h) suspension from attendance in a course or courses, a program, an academic division or unit, or the University for a period of not more than twelve months. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;

3. The dean shall have the power to record any sanction imposed on the student's academic record and transcript for such length of time as he or she considers appropriate. However, the sanctions of suspension or a notation specifying academic misconduct as the reason for a grade of zero for a course shall normally be recorded for a period of five years.

4. The Provost shall, from time to time, indicate appropriate sanctions for certain offences. These guidelines shall be sent for information to the Academic Board and attached to the Code as Appendix "C".

C.II. (b)Tribunal Sanctions

1. One or more of the following sanctions may be imposed by the Tribunal upon the conviction of any student:

(a) a written reprimand

(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;

(c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;

(d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

(e) denial of privileges to use any facility of the University, including library and computer facilities;

(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;

(g) assignment of a grade of zero or a failure for any completed or uncompleted course or courses in respect of which the offence was committed;

(h) suspension from attendance in a course or courses, a program, an academic division or unit, or the University for a period of time up to five years as may be determined by the Tribunal. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;

(i) recommendation of expulsion from the University. The Tribunal has power only to recommend that such a penalty be imposed. In any such case, the recommendation shall be made by the Tribunal to the President for a recommendation by him or her to the Governing Council. Expulsion shall mean that the student shall be denied any further registration at the University in any program and his or her academic record and transcript shall record permanently this sanction. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed. If a recommendation for expulsion is not adopted, the governing Council shall have the power to impose such lesser penalty as it sees fit.

(j) (i) recommendation to the Governing Council for cancellation, recall or suspension of one or more degrees, diplomas or certificates obtained by any graduate; or (ii) cancellation of academic standing or academic credits obtained by any former student who, while enrolled, committed any offence which if detected before the granting of the degree, diploma, certificate, standing or credits would, in the judgement of the Tribunal, have resulted in a conviction and the application of a sanction sufficiently severe that the degree, diploma, certificate, standing, credits or marks would not have been granted.

2. The jury shall have the power to order that any sanction imposed by the Tribunal be recorded on the student's academic record and transcript for such length of time as the jury considers appropriate.

3. The Tribunal may, if it considers appropriate, report any case to the Provost who may publish a notice of the decision of the Tribunal and the sanction or sanctions imposed in the University newspapers, with the name of the student withheld.

UNIVERSITY OF TORONTO CODE OF STUDENT CONDUCT

A. Preface

1. The University of Toronto is a large community of teaching staff, administrative staff and students, involved in teaching, research, learning and other activities. Student members of the University are adherents to a division of the University for the period of their registration in the academic program to which they have been admitted and as such assume the responsibilities that such registration entails.

2. As an academic community, the University governs the activities of its members by standards such as those contained in the Code of Behaviour on Academic Matters, which provides definitions of offences that may be committed by student members and which are deemed to affect the academic integrity of the University's activities.

3. The University sponsors, encourages or tolerates many non-academic activities of its members, both on its campuses and away from them. These activities, although generally separate from the defined requirements of students' academic programs, are a valuable and important part of the life of the University and of its students.

4. The University does not stand *in loco parentis* to its student members, that is, it has no general responsibility for the moral and social behaviour of its students, as if they were its wards. In the exercise of its disciplinary authority and responsibility, the University treats students as free to organize their own personal lives, behaviour and associations subject only to the law and to University regulations that are necessary to protect the integrity and safety of University activities, the peaceful and safe enjoyment of University housing by residents and neighbours, or the freedom of members of the University to participate reasonably in the programs of the University and in activities in or on

the University's premises. Strict regulation of such activities by the University of Toronto is otherwise neither necessary nor appropriate.

5. University members are not, as such, immune from the criminal and civil laws of the wider political units to which they belong. Provisions for non-academic discipline should not attempt to shelter students from their civic responsibilities nor add unnecessarily to these responsibilities. Conduct that constitutes a breach of the Criminal Code or other statute, or that would give rise to a civil claim or action, should ordinarily be dealt with by the appropriate criminal or civil court. In cases, however, in which criminal or civil proceedings have not been taken or would not adequately protect the University's interests and responsibilities as defined below, proceedings may be brought under a discipline code of the University, but only in cases where such internal proceedings are appropriate in the circumstances.

6. The University must define standards of student behaviour and make provisions for student disciplines with respect to conduct that jeopardizes the good order and proper functioning of the academic and non-academic programs and activities of the University or its divisions, that endangers the health, safety, rights or property of its members or visitors, or that adversely affects the property of the University or bodies related to it, where such conduct is not, for the University's defined purposes, adequately regulated by civil and criminal law.

7. Nothing in this Code shall be construed to prohibit peaceful assemblies and demonstrations, lawful picketing, or to inhibit freedom of speech as defined in the University.

8. In this Code, the word "premises" includes lands, buildings and grounds.

9. In this Code, "student" means a member of the University

(i) engaged in any academic work which leads to the recording and/or issue of a mark, grade or statement of performance by the appropriate authority in the University or another institution; and/or

(ii) registered in any academic course which entitles the member to the use of a University library, library materials, library resources, computer facility or dataset.

10. In the following, the words "University of Toronto" refer to the University of Toronto and include any institutions federated or affiliated with it, where such inclusion has been agreed upon by the University and the federated or affiliated institution, with respect to the premises, facilities, equipment, services, activities, students and other members of the federated or affiliated institution.

11. In this Code, where an offence is described as depending on "knowing", the offence shall likewise be deemed to have been committed if the person ought reasonably to have known.

12. This Code is concerned with conduct that the University considers unacceptable. In the case of student members of the University, the procedures and sanctions described herein shall apply. In the case of other members of the University, such conduct is to be dealt within accordance with the established policy, procedures and agreements that apply to the members.

B. Offences

The following offences constitute conduct that shall be deemed to be offences under this Code, when committed by a student of the University of Toronto, provided that such conduct

(i) has not been dealt with as failure to meet standards of professional conduct as required by a college, faculty or school; and

(ii) is not specifically assigned to the jurisdiction of the University Tribunal, as in the case of offences described in the Code of Behaviour on Academic Matters, or to another disciplinary body within the University of Toronto, as in the case of sexual harassment as described in the Policy and Procedures: Sexual Harassment; and

(iii) occurs on premises of the University of Toronto or elsewhere in the course of activities sponsored by the University of Toronto or by any of its divisions.

1. Offences against persons

(a) No person shall assault another person sexually or threaten any other person with sexual assault.

(b) No person shall otherwise assault another person, threaten any other person with bodily harm, or knowingly cause any other person to fear bodily harm.

(c) No person shall knowingly create a condition that unnecessarily endangers the health or safety of other persons.

(d) No person shall threaten any other person with damage to such person's property, or knowingly cause any other person to fear damage to her or his property.

2. Disruption

No person shall cause by action, threat or otherwise, a disturbance that the member knows obstructs any activity organized by the University of

Toronto or by any of its divisions, or the right of another member or members to carry on their legitimate activities, to speak or to associate with others.

For example, peaceful picketing or other activity outside a class or meeting that does not substantially interfere with the communication inside, or impede access to the meeting, is an acceptable expression of dissent. And silent or symbolic protest is not to be considered disruption under this Code. But noise that obstructs the conduct of a meeting or forcible blocking of access to an activity constitutes disruption.

3. Offences involving property

(a) No person shall knowingly take, destroy or damage premises of the University of Toronto.

(b) No person shall knowingly take, destroy or damage any physical property that is not her or his own.

(c) No person shall knowingly destroy or damage information or intellectual property belonging to the University of Toronto or to any of its members.

(d) No person, in any manner whatsoever, shall knowingly deface the inside or outside of any building of the University of Toronto.

(e) No person, knowing the effects or property to have been appropriated without authorization, shall possess effects or property of the University of Toronto.

(f) No person, knowing the effects or property to have been appropriated without authorization, shall possess any property that is not her or his own.

(g) No person shall knowingly create a condition that unnecessarily endangers or threatens destruction of the property of the University of Toronto or of any of its members.

4. Unauthorized Entry or Presence

No person shall, contrary to the expressed instruction of a person or persons authorized to give such instruction, or with intent to damage or destroy the premises of the University of Toronto or damage, destroy or steal any property on the premises of the University of Toronto that is not her or his own, or without just cause knowingly enter or remain in or on any such premises.

5. Unauthorized use of University facilities, equipment or services

(a) No person shall knowingly use any facility, equipment or service of the University of Toronto contrary to the expressed instruction of a person or persons authorized to give such instruction, or without just cause.

(b) No person shall knowingly gain access to or use any University computing or internal or external communications facility to which legitimate authorization has not been granted. No person shall use any such facility for any commercial, disruptive or unauthorized purpose.

Appropriate uses for University connections to external networks are described, for example, in the policy document "Appropriate Use Policy for the Network".

(c) No person shall knowingly mutilate, misplace, misfile, or render inoperable any stored information such as books, film, data files or programs from a library, computer or other information storage, processing or retrieval system.

6. False charges

No person shall knowingly or maliciously bring a false charge against any member of the University of Toronto under this Code.

7. Aiding in the Commission of an Offense

No person shall counsel, procure, conspire with or aid a person in the commission of an offence defined in this Code.

8. Refusal to comply with sanctions

No person found guilty of an offence under this Code shall refuse to comply with a sanction or sanctions imposed under the procedures of this Code.

C. Hearing Procedures

Anyone who believes an offence under this *Code* has been committed, may initiate a complaint by bringing the matter to the attention of the principal of the college or dean of the faculty of the student who is alleged to have committed the offence.

D. Sanctions

The following sanctions or combinations of them may by imposed upon students found guilty of committing an offence under this Code.

Penalties that directly affect a student's registration in a program, such as suspension or the recommendation for expulsion, may be imposed only where it has been determined that the offence committed is of such a serious nature that the student's continued registration threatens the academic function of the University of Toronto or of any of its divisions or the ability of other students to continue their programs of study.

In addition, students found guilty may be placed on conduct probation for a period not to

exceed one year, with the provision that one or more of the following sanctions will be applied if the conduct probation is violated.

1. Formal written reprimand
2. Order for restitution, rectification or the payment of damages
3. A fine or bond for good behaviour not to exceed $100
4. Requirement of public service work not to exceed 25 hours
5. Denial of access to specified services, activities or facilities of the University for a period of up to one year
6. Suspension from registration in any course or program of a division or divisions for a period of up to one year
7. Recommendation for expulsion from the University

Copies of the complete *Code*, including "Hearing Procedures", may be obtained from the offices of college principals or deans and directors of faculties and schools, or the Office of Student Affairs, Room 107, Simcoe Hall.

ACCESS TO STUDENT ACADEMIC RECORDS

The University of Toronto has established an official policy on Access to Student Academic Records. The full text is available in the Office of the Dean, and the Registrar. The extracts published below provide an overview of the main points of the policy.

1. Definition of Official Student Academic Records

(a) Registration and enrolment information; fees forms; basis for a student's admission such as the application and supporting documents.

(b) Results for each course and academic period.

(c) Narrative evaluations of a student's academic performance, used to judge his/her progress through an academic program.

(d) Results of any petitions and appeals filed by a student.

(e) Medical information relevant to a student's academic performance which has been furnished at the request or with the consent of the student concerned.

(f) Letters of reference which may or may not have been provided on the understanding that they shall be maintained in confidence.

(g) Personal information which is required in the administration of academic records such as name, address, telephone number, citizenship, social insurance number.

2. Access to Official Student Academic Records

(a) **Access by a student**

Upon written request a student may, within 30 days of the receipt of the request, examine and have copies made of his/her academic record as defined above, with the exception of letters of reference which have been provided on the understanding that they shall be maintained in confidence.

A student may, however, be advised of the identity of the authors of any confidential letters contained in his or her official academic record.

A student has the right to challenge the accuracy of his or her official student academic record with the exception of those portions of the record which comprise letters of reference that have been provided or obtained on the expressed or implied understanding that they shall be maintained in confidence, and to have his or her official student academic record supplemented with comments so long as the sources of such comments are identified and the official student academic record remains securely within the custody of the academic division.

(b) **Access by alumni and former students**

An alumnus or alumna or a former student may examine and have copies made of the portion of his or her official student academic record as defined in Section 1 above. Requests must be made in writing and the division shall respond within 30 days of receipt of the request.

(c) **Access by University Staff and members of official University councils and standing committees**

Members of the teaching and administrative staff of the University and members of official University and divisional councils and committees shall have access to relevant portions of an official student's academic record for purposes related to the performance of their duties. A staff member requesting information must have a legitimate need to have the requested information for the effective functioning of the position or office.

Access to medical information as defined in 1(e) above shall be granted to members of the teaching and administrative staff only with the prior expressed or implied consent of the student.

(d) **Access by University campus organizations**

Recognized campus organizations in the University of Toronto shall have access to registration and enrolment information as well as to the sessional address and telephone number of students named by that organization for the legitimate use of that organization. The campus organization must agree to use the name and address information only for the specific purpose for which it was provided.

(e) **Access by others**

By the act of registration a student gives implicit consent for a minimal amount of information to be made freely available to all enquirers:

- the academic division(s), degree program(s) and the sessions(s) in which a student is or has been registered
- degree(s) received and date(s) of convocation.

Any other information contained in the official student academic record (with the exception of confidential letters of reference), shall be released to other persons and agencies only with the student's prior expressed written consent, or on presentation of a court order, or otherwise under compulsion of law.

(f) **Refusal of access**

The University reserves the right to withhold access to the statements of results and transcripts of students, alumni and former students who have outstanding debts or obligations to the University in accordance with the Policy on Academic Sanctions for Students Who Have Outstanding University Obligations.

The above is a condensation of the University of Toronto Policy on Access to Student Academic Records. The full text is available in the Office of the Dean.

1993

January

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February

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1994

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August

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September

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November

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December

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SERIAL

In Residence at the Faculty of Music

Amici
From left to right:
Patricia Parr, piano;
Joaquin Valdepeñas, clarinet;
David Hetherington, cello

Nexus
From left to right:
Bob Becker, Russell Hartenberger, Bill Cahn,
Robin Engelman, John Wyre,

SS

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